

KERAMIC STUDIO

Vol. V, No. 1

SYRACUSE NEW YORK

May 1903



THE Fourth Anniversary of the KERAMIC STUDIO finds the Ceramic World at last joining the Arts and Crafts movement—but with so much caution and in such a serious spirit that we cannot but feel that the influence is to be permanent and not one of those passing fads so enthusiastically entered upon and quickly dropped by fickle American fancy.

Entering upon its fifth year KERAMIC STUDIO, in pursuance of its constant policy of helping serious students as far as is in its power, will open a department of Crafts under the direction of Miss Emily Peacock of Brooklyn. Practical instruction will be given in every craft which can be practised in the home or private studio. Wood carving, pyrography, leather and metal work, enameling, basketry, etc., will be taught.

Our readers who are interested are at liberty to ask for any desired information on these subjects, which can be answered in the magazine.

With this number we will begin a series of lessons on design by Mr. Hugo Froelich of Pratt Institute, Brooklyn. In connection with these articles and under the head of The Class Room, opportunity will be given to serious students to solve the problems and receive criticism. The practical lessons for beginners in pottery, by Prof. Charles Binns of Alfred University, will be continued and for the benefit of more advanced students and professionals a series of ten papers on the ceramic movement in Europe with practical instruction in hard fire ceramics will be given by Taxile Doat of the Manufactory of Sevres.

Our magazine "Old China" has been ably reinforced by the addition to our staff of Mrs. Mary Churchill Ripley.

For beginners, the Answers to Correspondents page is always at their convenience.

Elaborate plans have been laid for future competitions, the details of which will be given in another paragraph.

Every effort will be made as heretofore to keep the readers of KERAMIC STUDIO in courant of every movement in the Ceramic World and increasingly benefitted by practical instruction in every new and good thing in Ceramic Art.

+

These extracts from a letter of Mr. Hugo Froelich of Pratt Institute, Brooklyn, will be full of interest to the readers of KERAMIC STUDIO, announcing, as they do, the awards in this year's spring competition, with comments that should be invaluable to those who are seriously endeavoring to do good work

No naturalistic design in black and white worthy of the prize having been sent in, it has been decided to defer this competition until the fall. Details are given below.

KERAMIC STUDIO and its readers are very much indebted to Mr. Froelich for the interest shown in the work, and the more than willingness to give helpful hints to designers for ceramics:

"I was delighted at the variety and excellence of the work.

A seriousness of desire for good art was manifested in all. On the whole the work is very promising. I would urge more care in execution. A few of the sets have that professional quality that contrasts strongly with a kind of slip shod way and amateur rendering of many of the others.

Conventional Study in Colors. First Prize, M. M. Mason, New York.

"Of the conventional studies in color, Miss Mason easily carried the honors. Her sketch has that most *precious quality* known as individuality. What it is can hardly be expressed in words, as it is purely emotional. If for instance, four painters make a study of the same flower, we will have four interpretations; one may give us a color scheme, another a line motive, a third the largeness of simplicity, but each dominated by a personal quality. I find in the study of Miss Mason dignity and restraint; the shapes are not crowded with detail; the parts are so well related that one can take in the design at a glance."

Honorable Mention, Frederick H. Rhead, Tiltonville, Ohio.

"Mr. Rhead's peacock was a close second, showing by his sketch a finely trained mind for harmony of line, massing of light and dark shades and especially the color scheme. A golden yellow permeated every color note, thereby giving the sketch a harmony which the fish design lacked. This treatment is known as dominant harmony and was employed by the Venetian painters of the 16th century a good deal. It consists of having some one color dominate all colors used. Miss Mason employed this same method by making blue the dominant note.*"

Best Conventional Design in black and white made from one of the above subjects, adapted to four forms, etc. First Prize, Emily Peacock, Brooklyn, N. Y.

"This set has a severity combined with a refinement that gives it an aristocratic quality. There is usually a tendency to rush into every empty space and fill it up with anything for fear that the object will not seem ornamented, whereas good design considers fine proportion and well managed empty spaces as an essential and often as the only one. This has been observed."

Second Prize, Margaret Overbeck, Greencastle, Ind.

"This is very tender and refined and in a delicate color scheme ought to make a most delightful effect. Here the shapes have been managed to keep the structural lines of the form, whether horizontal, vertical or curved. The design answers and repeats it in a slight variation. The greys and blacks are of such a relation that repose is attained. Originality is one of the strongest points in favor of this set."

Third Prize, Lucia A. Soule, Melrose, Mass.

"This set has harmony of line, every movement in one part responding to some movement in another part. If there had been less of the movement, if fewer forms of larger size had been used, the design would have gained in simplicity. The originality in treatment of the motive is to be commended.

*The studies of Miss Mason and Mr. Rhead will be given later on as supplements in color.

Grouping a set on one sheet by overlapping of the pieces is disturbing, as it does not produce the same effect that the actual pieces placed in that same position have. The design on one piece belonging to one kind of arrangement, interferes with the design of another piece, having a different movement, thereby creating confusion."

First Honorable Mention, Florence E. Segsworth, London, Ont.

"This design has a solidity and severity that seem the opposite of the second prize. There is a frankness of expression, a vigor that is refreshing. In color the contrast between the black and white ought to be modified; this would improve the design. The spaces are well balanced and related with the exception of the plate, the center of which is too small and tight. The cup, bowl and pitcher are somewhat finer than the saucer and plate."

Second Honorable Mention, Elizabeth J. Hall, Brooklyn, N. Y.

"While somewhat set as a design this has a severity and completeness that compel attention and favorable judgment. In the saucer the forms are perhaps crowded and produce slight unrest, but in the other forms the repose is maintained. A little finer adjustment of spaces and lines would have given dignity."

Third Honorable Mention, Katherine Sinclair, Brooklyn, N. Y.

"In this set the cup is especially fine and complete, the saucer on the other hand is overcrowded with shapes too nearly of a size; the pointed leaf and rounded flower rather clashing, which is not the case in the cup. The reason for this is that in the cup design, we cannot see all of the flower and leaf forms at one time, as half of the cup is always hidden from the eye and secondly the background shapes on the cup are better than those on the saucer. The plate is very original and well handled as to design, if the flower forms were a bit darker or the leaf forms a little lighter there would not be so sharp a contrast as at present. The design for the vase form is too heavy at the top. The bowl is very well handled."

Fourth Honorable Mention, Marie C. Crilley, Irvington, N. J.

"We gave this mention because of the excellence of the plate and some merit in bowl, saucer and cup. Saucer would be much improved by omitting the small forms above each flower. They disturb and overdecorate. The plate is very unusual in design and handling. The vase is not simple enough; too many themes used."

Best Naturalistic Study in Color, First Prize, Elder Blossoms, Marshal Fry, New York City.

"This has very harmonious line quality, is refined, full of color and shows much technical ability. In it there is freshness of interpretation, it is more than the mere portrayal of a flower."

First Mention, Thistles, Mary Alley Neal, New York City.

"Thistles have broad handling of the main mass and also the cluster of leaves just below this mass. The composition is fair and there is much power shown in expression."

Second Mention, Wild Roses, Henrietta Barclay Paist, Minneapolis, Minn.

"Wild Roses. If this sketch had composition it would gain very much. It is rather spotty and lacks relation of motive to background. Its treatment is noisy but it has individuality and a direct fresh handling. It is full of vital color and the quality of the wild rose has been splendidly given. This worker is capable of strong sketches."

[CONTINUED ON PAGE 28]

COMMENTS

A FEW comments on the year's competition will not be amiss and we trust that our readers and designers will take the pains to read carefully and remember the Autumn competition.

In the first place it was the occasion of great surprise to find how few understood the meaning of the expression "conventional study." A conventional study of a flower may be made in several different manners. Indeed, there is more chance for personality than in a naturalistic study. There are but three conditions. 1st. There shall be no aerial perspective, i. e., shading which gives the effect of solidity or roundness. 2d. The study shall be a faithful rendering of the general characteristics of the flower without too much detail. 3d. There shall be no attempt at design, no repeat or balance, simply a study of the flower itself.

The study of Spirea by Miss Larter in January, 1903, KERAMIC STUDIO, and the study of Dahlias in May, 1902, KERAMIC STUDIO, by Russell Goodwin, are good examples in black and white. The study of Wild Carrots by Miss Mason on the vase shown in March, 1903, KERAMIC STUDIO, is another. A conventional study in color simply has color added. Shading is allowable only to show variations of color, not to give the effect of form.

Another point to be noted is that few seemed to understand about drawing the motif in whole and in detail. A reference to the drawing of dandelions with the plate design by Bloomfield in August, 1902, KERAMIC STUDIO, and the flower articles of Mrs. Robineau will make this plain.

A third point was that very few studies were made from nature. To avoid this difficulty the KERAMIC STUDIO has decided to give the rules for the Autumn competition in this May number so that every one will have time to make his or her own studies from nature and then make designs from the studies.

A fourth point. Many good designs did not receive the favorable attention they might otherwise have had because the four forms were crowded together on one page, making so much confusion that it was difficult to judge of the merits of the design itself. It is always better to have a separate sheet for each design so that the effect of the decoration can be seen to better advantage on each form.

Another important point has been pointed out by Mr. Froehlich. Try and make your designs workmanlike, neat, exact, careful. It is much more liable to attract favorable comment. And above all we reiterate what we have so often said; *keep your design simple*. A design is perfect only when nothing can be added to it or taken from it without injuring the whole effect.

It is a pleasure to note the generous response of so many of our professional decorators to the expressed desire of the editor that KERAMIC STUDIO might have in the competition work which could be set before our designers as a standard up to which they might work. It is difficult for students to understand just what is wanted without having an example set before them.

It has been thought well by the management to make some changes in the rules regulating our competitions, so that students or decorators who are just beginning to try their hand at designing may not be discouraged. Hereafter there will be a Spring competition and an Autumn competition.

The Spring competition will be open to all. The Autumn competition will be open to all *except* winners of first prizes in previous KERAMIC STUDIO competitions.

THE AUTUMN COMPETITION

READ CAREFULLY RULES GOVERNING COMPETITION.

RULES

SUBJECTS—Wild Flower or Tree Growth, or Game Birds, or Fish

EACH study or design for competition must be accompanied by a careful outline drawing of the subject with a separate drawing of details, i. e., if a flower, the leaf, petal, stamen, etc.; if a bird, the feather, claw, etc., or any marked peculiarity; if a fish, the eye, markings, etc., or any peculiarity.

Also with each study or design must be sent a color scheme or treatment. The naturalistic and conventional studies are not to be adapted to any form.

Best naturalistic study in black and white.

First prize, \$10.00. Second prize, \$5.00.

Best conventional study in two to five colors.

First prize, \$20.00. Second prize, \$15.00.

Best conventional study in black and white.

First prize, \$10.00. Second prize, \$5.00.

Best conventional design in black and white, the same motif applied to four forms, i. e., plate, cup and saucer, tall form and low dish.

First prize, \$25.00. Second prize, \$15.00. Third prize, \$10.00.

No one is excluded from the competition except former winners of first prizes.

Non-subscribers and foreigners are eligible.

Mark with fictitious name or sign, same sign to be on envelope enclosing name and address of designer.

Competition closes October 15, 1903.

Designs must not be traceable to any existing pattern. All work submitted should be mailed flat. All drawings should be done in India ink on bristol board. Designs not taking prizes will be considered for purchase.

If each design is made separately and not overlapping another, it will be more likely to attract favorable attention. Strive for simplicity and appropriateness of design. More than one set can be submitted.

PRIZE COMPETITION—\$500.

FOR a design, symbolic of the Lewis and Clark exploring expedition of 1804-6, the settlement of the western part of the United States by Americans, the development of trade on the Pacific Ocean and the reawakening of Asia.

Competition closes on June 1, 1903, and designs should be sent before that date to I. N. Fleischner, Chairman of the Committee on Press and Publicity of the Lewis and Clark Centennial Exposition, Portland, Oregon. They should be at least one foot square and in four colors, oil or water, and so made that they may be reproduced by half tone or lithograph process for pictures as small as one and three-quarter inches.

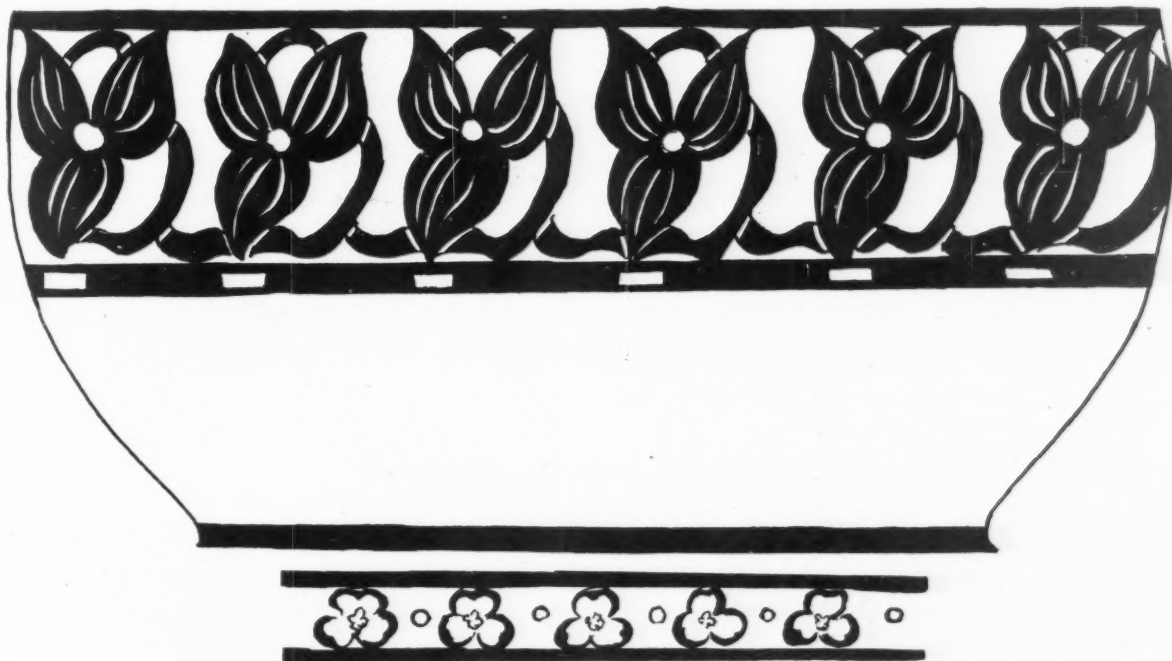
Designs must be free from intricate details. For simplicity and effectiveness, the design adopted by the Pan-American Exposition at Buffalo is recommended for study.



TREATMENT FOR FLEUR DE LIS—(Page 4)

Henrietta Barclay Paist

THE flowers are purple, yellow and white. For the purple flowers use your favorite mixture or mix three-fourths Dark Blue (Dresden) with one-fourth Lacroix Ruby Purple. Model the upper petal delicately and strengthen and vein the three lower petals with the same mixture. The upper petals of the white flowers are modeled with Copenhagen Grey, and the lower ones varied with the purple mixture. The upper petals of yellow flower are modeled with White Rose and glazed with Albert Yellow in the second fire. The lower petals are worked with Yellow and veined strongly with Blood Red, adding a touch of Brown to darken. The tufts on the lower petals of all the flowers are a bright yellow, model around it with White Rose to make it more permanent. The greens are rather bluish except in the calyx and buds, which is more yellow. The best background is a soft dark green, running into a delicate grey (Copenhagen) at the top. Or if one likes it, can be blended gradually from green into a pale yellow (Albert's Yellow), at the top if the object is a vase.

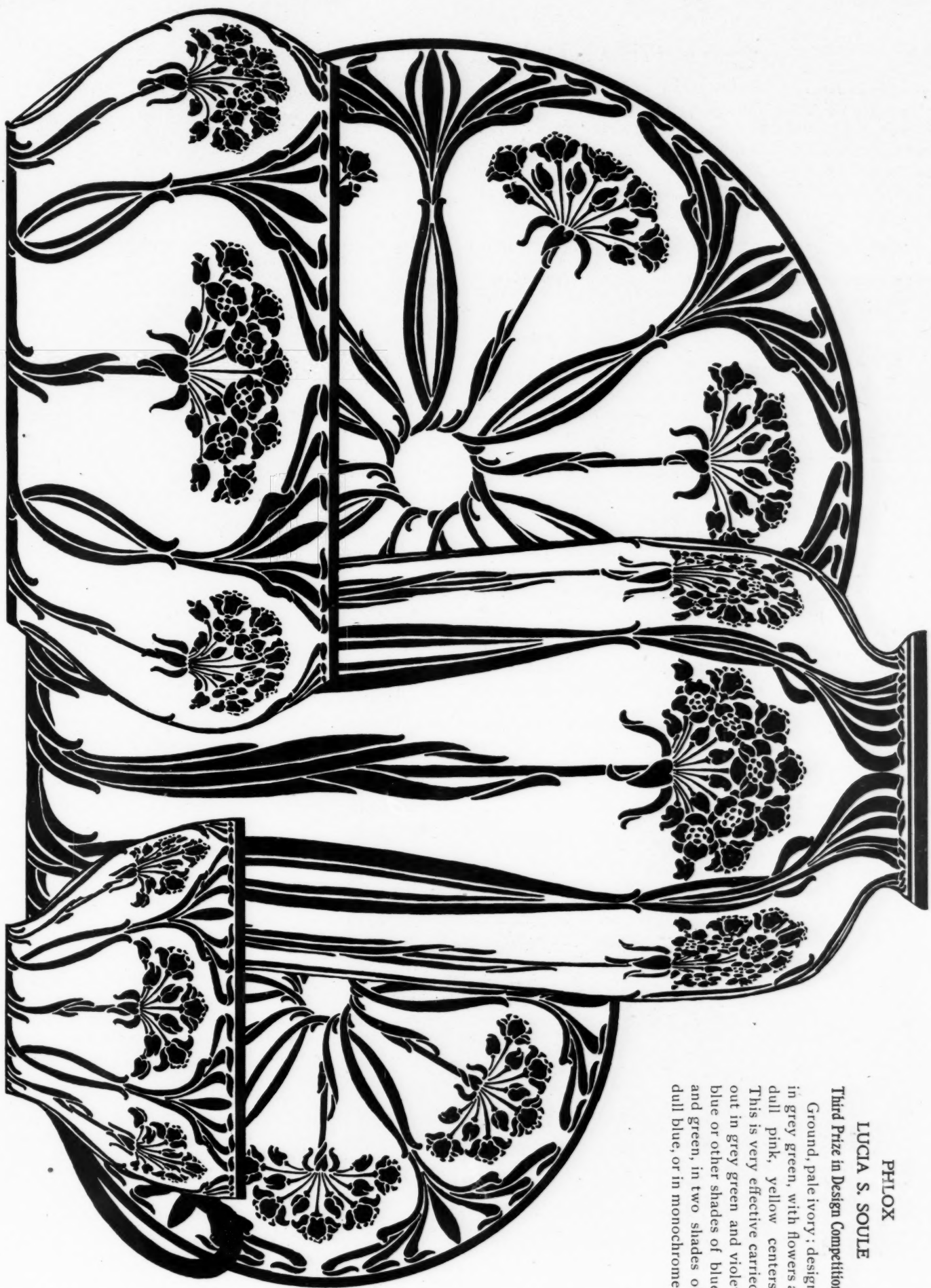


BOWL—CATHERINE SINCLAIR—THIRD HONORABLE MENTION IN DESIGN COMPETITION



FLEUR DE LIS—HENRIETTA BARCLAY PAIST

Treatment on page 3



PHLOX

LUCIA S. SOULE

Third Prize in Design Competition

Ground, pale ivory; design in grey green, with flowers a dull pink, yellow centers. This is very effective carried out in grey green and violet blue or other shades of blue and green, in two shades of dull blue, or in monochrome.

GRAND FEU CERAMICS*

I write these articles with the view of being useful to isolated artists fond of the arts of the fire, and to render homage to the glory of the Manufactory of Sevres, to which I have belonged for the last 26 years. To Sevres and to my comrades I owe all my technical skill and the greatest part of my art. The decorative compositions which I have executed there exceed three thousand and are dispersed in private collections and museums. I have refused many brilliant offers from foreign factories, but as I was unable to resist the passion of the ceramist and as a ceramist does not exist without his kiln any more than a violinist without his violin, I have established in my residence a laboratory of experiments where I conquer from the fire the ceramics which have brought me a gratifying success.

TAXILE DOAT

I. THE CERAMIC MOVEMENT IN EUROPE IN 1900



URING the past century the Manufactory of Sèvres has been the promoter or at least the most powerful factor of all ceramic evolutions. Since its creation it has been in France the radiant sun toward which the workers in clay have turned their eyes, whether as industrials they wanted to decipher the secret formulae of the laboratory, or as artists they sought inspiration in the works loved by the kings, great dispensers of vogue and propagators of fashion.

In Europe, after coming to the front with its precious *pâte tendre*, supplanting Meissen in the hard porcelain and the painting of polychrome flowers, creating the charming works which are called *biscuit*, a creation which resulted from the failure to glaze the statuettes, as was done at Dresden, and after undertaking the execution of monumental vases, it gloriously kept at the head of the movement with its marvelous reproductions of paintings. A decorative mistake of course, which delayed the coming of the *grand feu*, but increased its renown and saved it from political tempests.

Sèvres delighted in this glorious mistake until it received in 1847 from Father Ly some of the productions of the Far East. Then cultivated minds understood that there was something else to do than transmitting to posterity, on indestructible material, a marvelous but unfaithful reproduction of the perishable works of painting.



Sèvres. Hard porcelain, date 1860. Pâtes of application by Mr. Gely. Small piece.

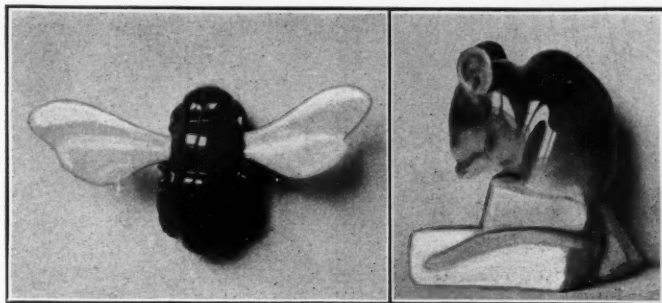


Sèvres. Hard porcelain, date 1884. Small jewel box, enamel decoration by Mr. Paillet. Belongs to the Sèvres Museum. A replica of this box was presented to Mrs. Míolan Carvalho on her farewell performance of Marguerite in Faust.

Ebelmen by breaking some Chinese pieces, understood the different stages of their fabrication, and experiments crowned with success gradually brought about a revolution, which is now complete, in the processes of decoration of hard porcelain. The evolution had been slow but was not to stop any more.

In 1851 Sèvres sent to the London Exposition the result of its researches, a series of cups and saucers decorated like some Chinese pieces, over the clay, before glazing, and like them covered with white or colored glazes. As to colored glazes, they were inferior to the exotic models, but they had the advantage of possessing more varied and richer colors, and under the feldspathic enamel they were protected from all alterations. Regnault and Salvétat, their inventors, called them *pâtes*

* We begin in this issue the series of articles by Mr. Taxile Doat, which we announced some time ago. The three first articles will be general comments on the ceramic movement as shown by the Paris Exposition of 1900, and on the organization and the products of the Manufactory of Sèvres. The other articles will be technical. We will use some of the French terms when the translation into English does not seem to us to give the exact meaning of the term, for instance, "*grand feu*" for specially hard fire, the word applying to much higher temperatures than are given to ordinary porcelain and stoneware; also "*grès*" for the new stoneware product fired at *grand feu* temperatures; "*flamé*" for wares subjected to the flame in the kiln, etc.—(Ed.)

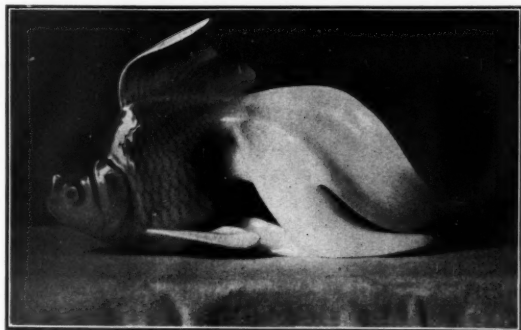


Copenhagen. Hard porcelain. Taxile Doat Collection.
Horse fly, blue body, white wings.
Mouse on a lump of sugar.
Mouse-grey glaze. The lump of sugar is unglazed.

of application or *pâtes-sur-pâtes*. They met with great favor. Every ceramist wanted to see this discovery and profit by it. But the secret was jealously kept. Was not the factory then an Imperial property, a private establishment? All that was done was to impress the public by telling what expensive difficulties surrounded the preparation of these colors.

While Sèvres was trying to adapt to hard porcelain the processes of colored *pâtes* of the soft porcelain and of Chinese glazes, ceramists in France and in Europe were working for the improved fabrication of soft porcelain.

Meissen confined itself to muffle painting, and Vienna, which, after a glorious past, was entangled in financial difficulties until it died in 1864, had not the courage to undertake expensive scientific experiments.



Copenhagen. Hard porcelain. Fish, white, tinted with pink, black eyes.
Taxile Doat Collection.

Berlin kept painting on its vases the Flemish scenes which the clever artists from Meissen, recruited by Frederick II, had brought with them.

Copenhagen followed the others, without having yet taken any interest in the Sèvres evolution.

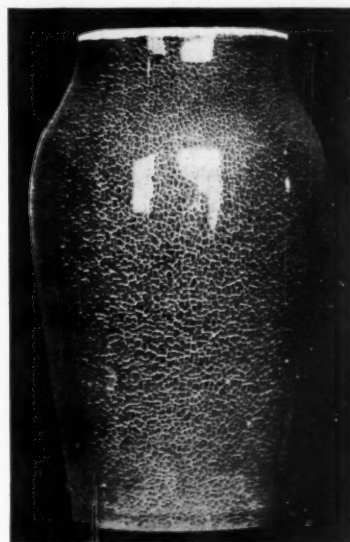
The wars of Spain had ended in 1812 the celebrated mark of Buen Retiro.

Italy which had seen the coming to light of the curious porcelains of the Medicis, of the fine majolicas of the Renaissance, of the soft porcelain of Capo di Monte, and had as early as 1734 made hard porcelain under the dynasty of the Marquises of Genori, was still in 1850 satisfied with the easy decorative results of muffle firing.

Practical England preferred to experimenting, the improvement of its soft porcelain, which had become phosphatic and was called by Brongniart "natural" because it contained only elements taken direct from nature. Being half way between the hard porcelain and the artificial soft paste, it had neither the difficulties of the first nor the losses of the second; adopted

all over the Kingdom, it answered well the needs of a purely commercial order which had been the incentive of its clever inventors, so England also was not interested in the new movement.

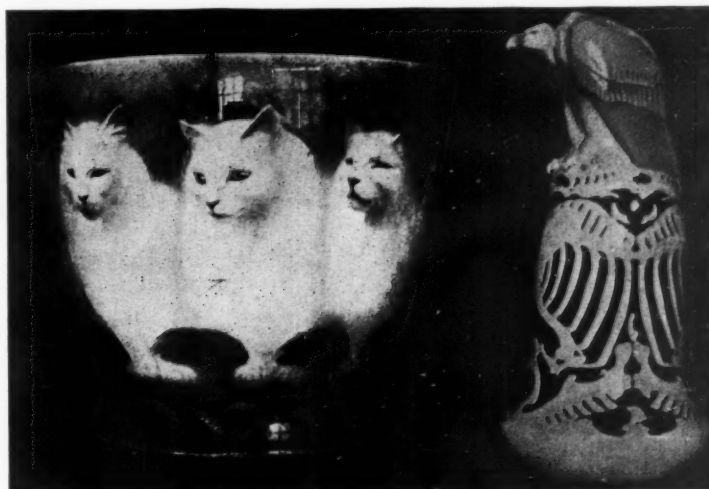
However in France this movement was growing outside of the Imperial factory. Minds were on the watch. The Limousins, owners of the Kaolin quarries, were extending their factories which gradually, by the durable qualities of their hard porcelain, were giving a death blow to their competitors, the glorious faience factories of the preceding century, Rouen, Nevers, Moustiers, Strasbourg, Marseilles.



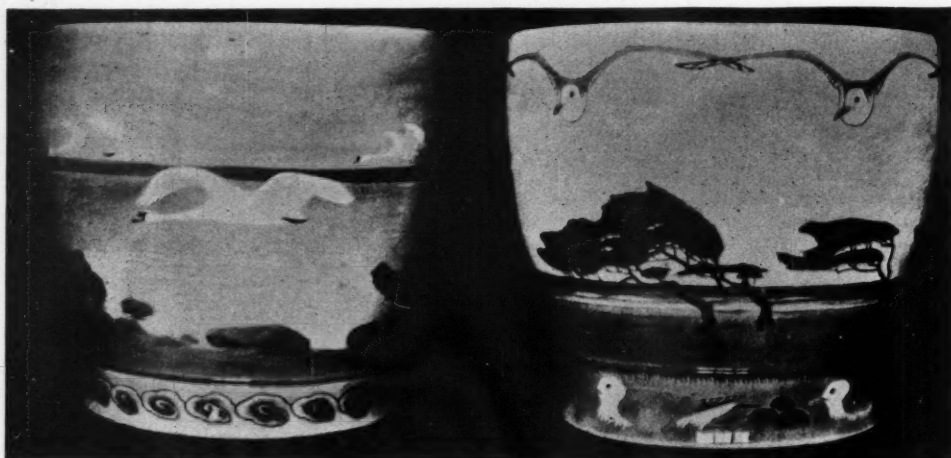
Copenhagen. Small piece of craquelé porcelain, called truite (speckled trout.)

Mr. Solon, initiated among the first, through his presence in Sèvres, to the new researches, dispersed everywhere as early as 1860 the clever subjects of his ceramics, while some inventive minds, inspired by the brilliant enamels of Palissy, were seeking new faience enamels. Avisseau 1845, Barbizet 1859, Pull 1855 and the Parvillées led by their works to the birth of the agglomeration of artists, which under the commercial name Theodore Deck forced the attention of the artistic world and shone in the first rank in the Expositions of 1867 and 1878.

Near the exhibit of Theodore Deck in 1878, the Limousin



Cats.
Copenhagen. Hard porcelain, grand feu underglaze decoration.
Vulture.



Copenhagen. Hard porcelain. Grand feu underglaze decoration.

chemist Peyrusson showed a palette of grand feu colors under the glaze of hard porcelain, a palette which I had used since 1875, before I entered Sèvres, in the pâtes of application which I was dispersing among collectors.

From that time, we see in France a bitter but stimulating fight between the partisans of the grand feu porcelains and the friends of painting over porcelain and of faience.

Toward the end of the Empire, Ch. Haviland entered the fight by establishing at Auteuil, near Paris, a laboratory of experiments. A group composed of the artists Aubé, Chaplet, Ringel, Dammouse and of the chemist de Rabot formed around the master engraver Bracquemond. This group, not satisfied with the decoration of hard porcelain or conscious of its difficulties, introduced the artistic grès (stoneware). But this new product did not meet with favor from the public, and the Auteuil laboratory was dispersed, after leaving a profound mark of its passage.

A commercial fact, insignificant by itself, awoke at that time the curiosity of collectors and the attention of artists. This fact was the continuous introduction in France, under the initiative of Mr. Bing, of those marvelous Chinese ceramics, enriched with brilliant glazes, of those vases without any other decoration than a general tone of color and with a beauty of glaze, that dominant quality of ceramics, which reminded one of the glassy old porcelaine tendre of Sèvres and had besides the penetrating charm of the delicate tones of the celadons of iron in imitation of jades, or the vivid effects of the flammés of red of copper.

The curiosity of the students and of the public was also excited by their suggestive and bizarre names: mule liver, horse lungs, powdered tea leaf, orange skin, iron rust, etc.

Chaplet, after the closing of the Auteuil laboratory, had constructed a kiln for the fabrication of grès, but carried away by the vogue of the flammé reds and wishing to devote himself entirely to his new work, he sold the grès establishment to Mr. Delaherche who settled in that ready nest.

Deck and the Sèvres laboratory, working on the same lines as Chaplet, drew from their kilns a few beau-

tiful pieces at a great expense, but it was only in 1884, after the scientific regulation of reducing fires by Mr. Lauth, administrator of Sèvres, that the public was able to enjoy this new discovery in an imposing display of the most gorgeous flammés.

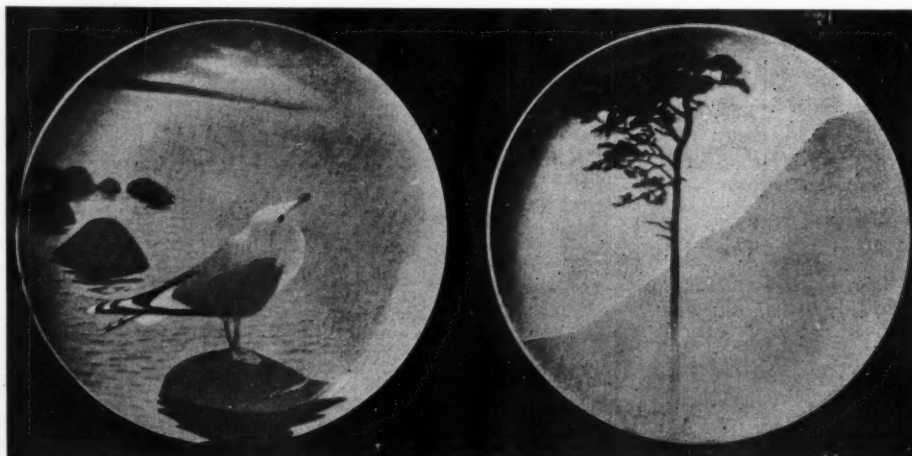
And at the same Exposition, a neighboring case contained the first white crystallization, the result of new experiments on glazes, especially on zinc glazes, which was going to be the point of departure of this rain of gems called crystalline glazes.

These new discoveries were rapidly bringing about the neglect of porcelain painting and the adoption of grands feux, when the Danish artists made their sensational appearance at the Exposition of 1889.

The Copenhagen chemists who had kept themselves posted on the experiments of Salvétat, Lauth and Peyrusson, and had known the works of Sèvres in 1884, exhibited at the Exposition Universelle a series of dishes and vases, decorated with grand feu colors under the glaze, which had a brilliancy and an appearance of easy execution unknown to pâtes of application. Their success was so much the more marked from the fact that the enemies of Sèvres took the part of Mr. Lauth, who, on account of difficulties with his personnel, had resigned his position, against Mr. Deck, who had replaced him, in a systematic disparagement of the factory.

However, the success of Copenhagen had not prevented the triumph of the beautiful flammés which Chaplet was dispersing among the public, nor of the clever grand feu palettes of Peyrusson and Giraud-Demay, nor of the series of my pâtes of application, a specimen of which had been acquired in 1882 by the Commission of Beaux Arts for the Musée du Luxembourg and was the nucleus of that section of fine arts which has so wonderfully developed since.

This conquest of the Luxembourg by an object of art and the judicious distribution of honorific awards had stimulated the artistic world, when in 1892, at the Salon of the Société Nationale, Carriès, a genial sculptor, friend of Chaplet, without any help from chemists and without financial re-



Copenhagen. Hard porcelain, grand feu underglaze decoration.
Sea gull listening, medium size plate, Taxile Doat Collection. Medium size plate, decoration executed with the American apparatus called aerograph.

sources, carried to its apogee the grès cérame, and enforced general admiration.

Then ceramists became legion, everybody wanted to model grès. This grand feu stoneware temporarily forged ahead of the porcelain which had itself thrown into confusion the crowd of faience makers. A male material, grès gave to products a character of solidity and hardness which attracted the sculptors, while porcelain, with its milky brilliancy and distinction, kept its admirers and followers. An impassioned struggle began between these two materials, the only logical ones, by their solidity and inalterability, both covered with the rational glaze of the grand feu, and we will find them side by side at the Exposition Universelle of 1900.



Bing and Grøndahl, Copenhagen. Porcelain Vase, subject "Growth."

Sèvres would have achieved surely but slowly the complete reform of its decorative processes, if the appearance of Carriès and Copenhagen had not hastened its completion. These two factors were useful in this, that they provoked the magnificent French display of 1900.

Carriès, taken away in the midst of his youth and talent, had, like Palissy, numerous imitators, not gifted with the flame of the master, but interesting, especially Jeanneney, because they fought for the good cause. Chaplet, acclaimed in 1889, triumphantly reappeared with his flammé reds and his turquoises, covering a fine body with the curious chemical combinations of reducing atmospheres. The chemist Bigot took rank with his large grès vases. Muller was firing at the same time his architectural tiles, and the works of sculptors loved by the public. He had restored the Hall of the Archers and the frieze of the lions in the Palace of Suze, and successfully carried out the audacious execution of the large composition by Charpentier for the Monumental Gate. Pillivuyt and Giraud-Demay met with favor with their metallic glazes. I also produced successful associations of grès and porcelain with artistic effect, and I renewed the pâtes of application with a series of fine mat glazes. Mr. Boissonnet showed interesting crystalline glazes on grès, and the exhibitions of Haviland were made attractive by his fine flammé reds. Grès was everywhere, outside as well as inside the monuments. Even terra-cottas, cleverly concealed under the glaze, took the appearance of the product in vogue. As to the friends of muffle decoration

and the faience makers, they were yet a glorious legion.

All the Art Magazines and newspapers of the world have praised and exalted as it deserves, the aristocratic Copenhagen porcelain, of so pure a material and of such a captivating and peculiar art. In 1900 it found again the admirers and enthusiasts of 1889. The masterly talent of the modelers affirmed itself in a series of little animals, insects, fishes, rodents, etc. each more charming than the other. Painters had drawn their decorations from familiar scenes of animal life or from the wild poetry of northern landscapes.

Copenhagen offered besides a group of small cabinet pieces, covered with craquelés or with unexpected and scintillating crystallizations, without falling into the mistake of the large crystallized vases of Sèvres. And very loyally the Danish chemists acknowledged that their attention had been called to crystalline glazes by the works of Sèvres exhibited in 1884.

The helpful influence of the Royal Manufactory of Copenhagen was manifest in all Northern ceramics and especially in the productions of Bing & Grøndahl, which, notwithstanding more heaviness in shapes, could favorably compare with the wares of the Royal establishment. Sweden also, with the pale reliefs and the pink decorations of the Rörstrand porcelains, made a charming impression.

Holland, with Rosenburg, was represented by the twisted and bizarre shapes of a porcelain as thin as an egg shell, closely related to English porcelain and decorated with fancy paintings resembling more in technique the muffle fires than the grands feux.

England which during the century had not been interested in the struggle for the conquest of high temperatures, had taken little part in the Exposition. However, the Doultons had constructed a large grès pavilion, in which was a great accumulation of pieces, and among them a few of a real artistic and technical interest. But large pieces, like the great Diana vase, gave the impression of a pretentious richness, nothing more.



Fisher and Meig, Pirkenhammer, Bohemia. Hard porcelain, grand feu underglaze decoration. Medium size vase.

KERAMIC STUDIO

With a more modest exhibit, the factory of Pilkinton had beautiful majolicas due to the supple talent of Mr. Lewis F. Day and to the cultivated mind of Mr. Walter Crane, but the works of faience makers were not what we were looking for.

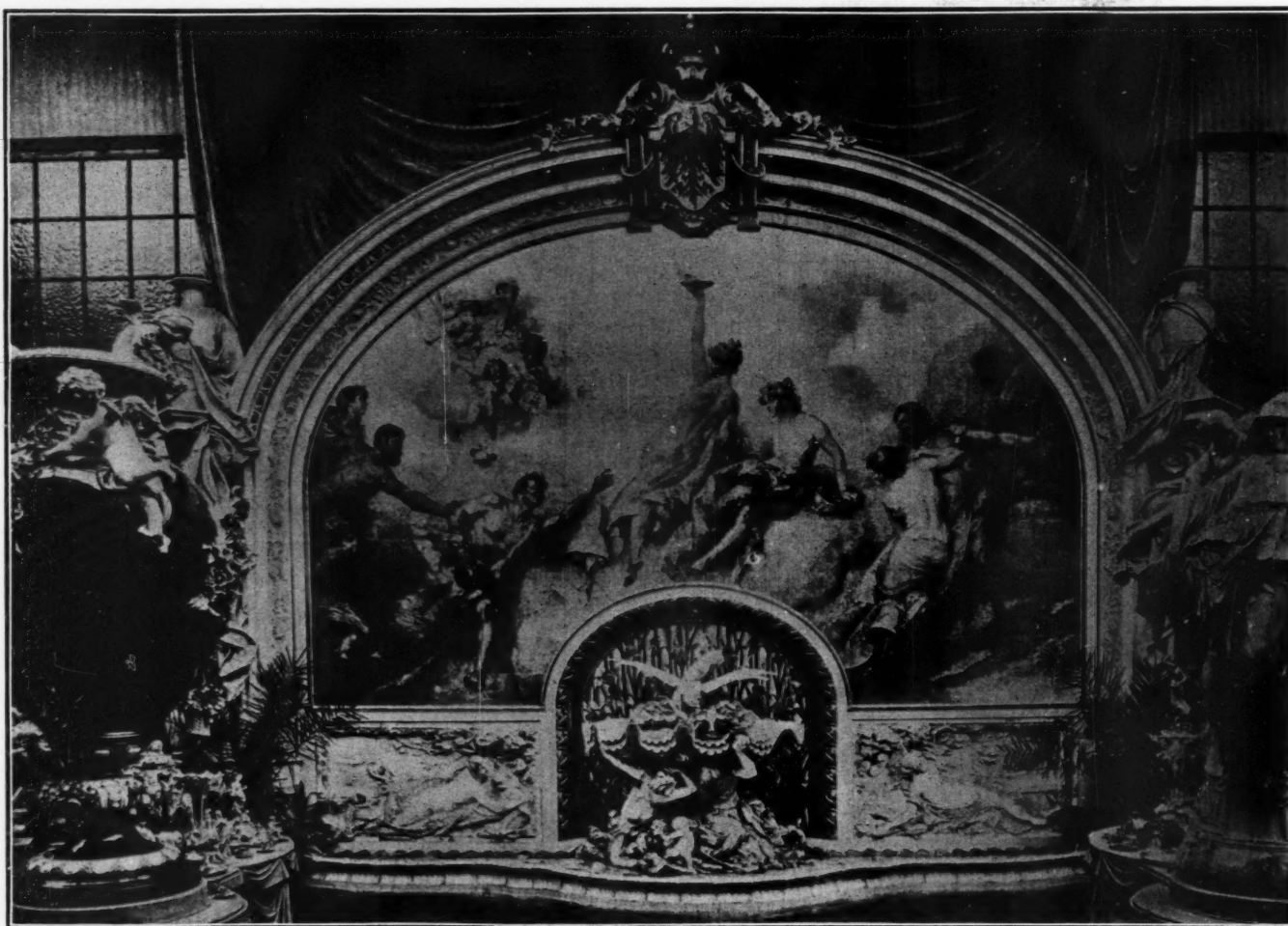
Minton had not thought advisable to send again the pâtes of application of Solon, which in their transfer to the opaque English porcelain had lost all the precious qualities which they owed to the French porcelain. And if Staffordshire had been represented, we would not have found there any of the new technical processes.

Italy, as if exhausted by its antique creative genius, delighted in the repetition of the past, the exact copies of the Lucca della Robbia, Urbino, Faenza, Caffaggiolo and other wares which have a glorious page in the history of ceramics but nothing in common with the art of modern pottery.

hard porcelain of remarkable plasticity, were grand feu decorated with a charming taste, which made a singular contrast to the fireworks of its neighbors. The colored pâtes of the Hungarian factory of Herend were also in the very best taste.

Saxony, so flourishing at the birth of porcelain, persisted in shutting itself in the style of a past century. Let us respect its lethargy.

The Royal Manufactory of Berlin (Charlottenburg) had brought master pieces of painting. Thinking that the paintings of Sèvres had been given up because they were not original, it had asked for cartoons from celebrated artists in order to display the virtuosity of its decorators. How useless all this pictorial effort which could have been more successfully treated, and at less expense, on a canvas applied to the wall. Around a vast composition surmounting a monumental



Berlin. Porcelain mantel-piece, overglaze painting.

Russia had exhibited a few grand feu pieces, among them some pâtes of application, which proved that the Manufactory of the Czar took formerly its inspirations from Sèvres, and some landscapes and decorations in the Copenhagen style, which showed it following now in the path of the Danish star.

Other Russian factories had remained, for commercial reasons, indifferent to the application of the new processes.

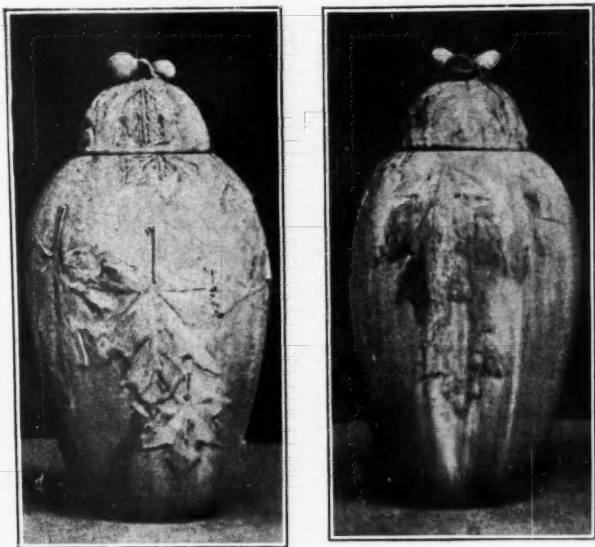
Austria and Hungary had spared nothing to affirm their partiality for gaudy tones in the decoration and gilding. Their loaded pieces dazzled the eye without charming. It is so difficult to put on little and just where it is needed. But in the midst of this showy exhibit there was a pearl, the factory of Pirkenhammer, near Carlsbad. All the pieces, in a

mantel-piece were large or small ornaments exalting the rococo Louis XV or the heavy romantic style of 1830. Fortunately the eyes and the mind rested on a few flammés and crystallized vases, which, timidly placed behind during the first months of the Exposition, were brought to the front toward the end, and on some pâtes of application on pink ground, of a great character, which will have, we are sure, a good and strong influence on future ceramics in Germany. This glimpse of red pearls drawn from the kilns gave us courage and we saluted this large composition, a master piece of technical skill, satisfied that it would be in Berlin the testament of porcelain decoration as practiced in the century just ended.

Japan replaced art by cleverness. Few pieces in this

great display gave any impression other than of unbearable coldness. China had remained deaf and had jealously kept for the eyes of adepts and the touch of the initiated, its treasures of idealism and good taste.

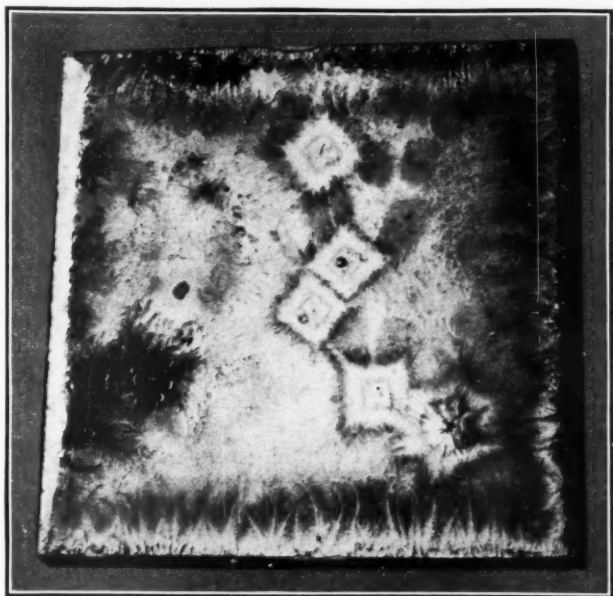
Among the imposing displays of the Belgian ceramists, the factory of Boch Brothers, of La Louvière, showed its serious artistic tendencies, while it revealed curious and unique quadrangular crystalline glazes, with soft iridescence, due to the researches of its energetic technical director, Mr. Diffloth.



Berlin. Hard porcelain. Two recent pieces showing the influence of 1900 and the transformation in the processes of decoration.

The United States, for which Mr. Bing had reserved a small room, had not taken part in the ceramic evolution. However it would be unjust not to mention the potteries of the Rookwood factory, which is so brilliantly managed by the eminent Mr. Taylor, with their flowing glazes, so charming to the eye and pleasing to the touch, also the greenish faïences of Mr. Grueby, of an art peculiarly attractive.

This conscientious study shows that what dominated as a whole in the ceramic Exposition of 1900, was the rational



Mr. Diffloth, La Louvière, Belgium (Boch Bros.) Grès tile with quadrangular crystallizations, Taxile Doat collection.

use of grand feu colors, the palette of which, necessarily restricted at first, has been markedly enriched in the last 25 years and makes new conquests every day. Also, as well on grès as on porcelain, the charming display of crystalline glazes, discovered at Sèvres but developed at Copenhagen; the coming of mat glazes, more similar to the manifestations of nature, as nature is almost always mat, in fruit, flowers, plants, shells, insects, etc.; the use of grès in monumental construction and the giving up, especially in France, of this overglaze muffle painting, which, if it has had its use in a period of transition and expectation, has delayed considerably the most important discoveries.

The Exposition has undoubtedly demonstrated the superiority of the mat effect of grès in sculptural works, the unquestioned supremacy of porcelain in everything which charms the eye by the beauty of its finish, and the unsuitability to our damp and disintegrating climates of the faïences, which, with their glorious history and rich palette, can satisfy only the civilizations of more sunny climes.

And we have been glad to find that, notwithstanding storms, Sèvres is always in the first rank of the ceramic factories of the world, although it has in Copenhagen a most dangerous competitor, because, firing at a higher temperature (1470°C., Seger cone 17) than that of Sèvres (1410°C., cone 14) and of Limoges (1390°C., cone 13), Copenhagen has a finer material, also because its artistic creations are generally, by their scrupulous observation of nature, closer to great art.

A SEVRES VASE

The French Minister of Public Instruction and Beaux Arts has just made a present of a Sevres vase to Mr. David Francis, President of the St. Louis Exposition. The vase was conceived and executed by Taxile Doat, and its value was figured at about \$800. Subject, The Kisses.

CLUB

NOTES

The Ceramic Club of Bridgeport, Conn., had an interesting monthly meeting, the guest of the day being Mr. George A. Williams.

Mr. George A. Williams, who has classes in New York and Newark, in Composition and Design, is also an illustrator of note, illustrating for the Century, McClure and Scribner's. He also illustrated the two books "Ten Boys from Dickens" and "Ten Girls from Dickens," written by Kate Dickinson Sweetser, and is now making extensive Shakespearean illustrations. His talk was very interesting, illustrating as he went along his idea of good designing, saying that the most important thing to be considered is good balance from the standpoint of the relation of space division, that is, the relation of each space to the other in the composition. "In design," says Mr. Williams, "get away as far as possible from detail." "Insist upon broad construction," "work down if necessary to minor detail."

The New York Society of Ceramic Arts held its monthly meeting at the Waldorf-Astoria April 14th, when the following members were elected to office: President, Mrs. Lois Anderson; First Vice-President, Miss L. W. Holcomb; Second Vice-President, Mrs. T. M. Fry; Third Vice-President, Mrs. Mary Alley Neal; Recording Secretary, Mrs. DeWitt; Corresponding Secretary, Mrs. Hibbler; Chairman of Art, Mrs. L. Vance Phillips; Chairman of Eligibility, Miss M. Mason; Chairman of Finance, Mrs. Sarah W. Safford; Chairman of Printing and Press, Mrs. Price.



ARABIAN PLATE—EDITH H. LOUCKS

THIS design should be in flat enamel over a tinted ground outlined in either black or gold. The dotted part of ground may be tinted a dull blue, with the white space a soft yellow tint. The dark figures a rich red and the white a warm yellow, or it may be treated with a ground of Yellow

Ochre, the dark part a rich blue with the white figure a dull green with a center of yellow enamel in the small dark ornament.

This design may be carried out in several color schemes with good effect.

CLAY IN THE STUDIO

(Seventh Paper.)

Charles F. Binns



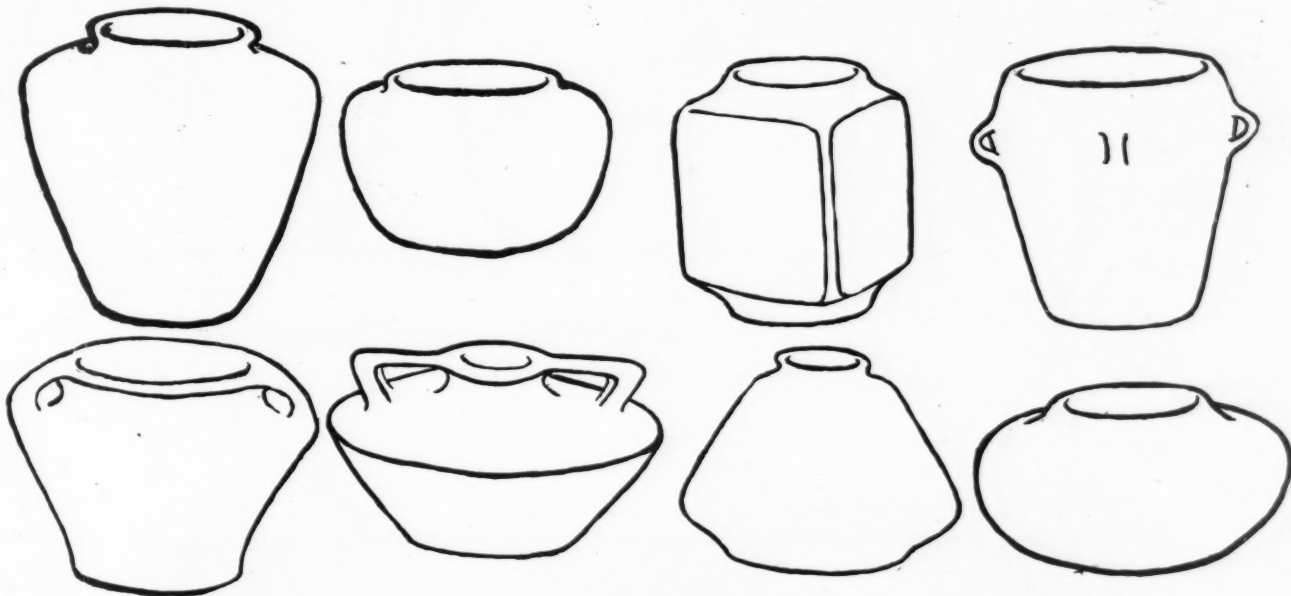
FIRST among the questions to arise in the mind of the aspiring clay worker is "what shape shall I make?" Visions arise of severe critics whose scent for a copy surpasses that of a hound for game and who seem to know the contents of every museum by heart; or one is haunted by the spectre purist whose first question is "What is it for?" One wonders, by the way, whether that question were ever asked about Raphael's cartoons or the famous peach-blow vase.

In order to ease the minds of the sensitive let it be said at once that it does not matter a straw whether the shape has been made before or not and, as to use, beauty is sufficient justification. It is a physical impossibility to devise a new outline and in the striving therefor many have made shipwreck.

are to be built, some such line must be followed, no copying, but, with similar material, similar tools and similar limitations the result would not be true if it were not similar. The first point to be sought is self expression. A drawing may be made beforehand but the better plan is to think in the clay itself. More "copying" is involved in reproducing a drawing of one's own than in unconsciously following the lines of some prehistoric vase. Therefore the outlines here given are not intended to be copied, nor are they taken with malice aforethought from actual vases. Their purpose is to act as suggestions of the more obvious lines to be followed in clay and as inspirations towards something that shall be truly expressive. One may prefer that one of the outlines should be fuller or more severe, or it may be that a neck would look better if made narrower, and so forth.

When the clay is taken in hand the creative thought will soon arise and will develop as it grows.

Certain types of form are suitable to each method and the examples are found in the same connection. An Indian jar could be duplicated on the wheel but the fact that a piece



It is related of a celebrated dramatic author that he detected an equally celebrated actor introducing on the stage some "business" which was not in the play. He remonstrated and the actor said in reply that he secured a good laugh from the audience thereby, "so you would if you sat on your hat" said the author.

This story may seem irrelevant, but the point is that the end does not justify the means. Novelty may be purchased at too great a cost. "You never saw anything like that before" says the Athenian, "No, and it is fervently hoped that nothing like it may ever be seen again."

At the beginning, simple forms only should be attempted. The tyro will find greater ease with built work than at the wheel. The spinning clay has a wondrous knack of asserting itself and escaping from control. A start is made in the full hope and intent of producing something fine, but lo! the clay gives a twist here, a wrinkle appears there and the unborn vase becomes a shapeless ruin. Building by hand, if slower, is more sure.

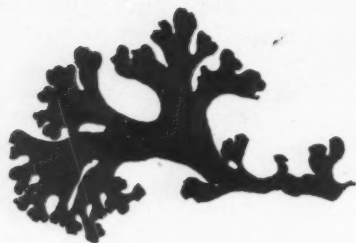
The work produced in coiling by Indian women is the natural outcome of the clay itself. If forms suitable for clay

so formed has a different quality of line would destroy the connection. On the other hand, it would be absurd to attempt by building to form a vase on pure Greek lines. These demand the wheel for their proper execution and no other process will adequately carry out the idea. If, then, wheel work be attempted let it be for such forms as are fit and, in like manner, let building be resorted to for work that is appropriate.

A relief is often found in fashioning pieces that are other than circular in form. Obviously these cannot be made on the wheel. A great variety of forms are possible and the Japanese school will be a fruitful source of inspiration. Square jars or tea-caddies, hexagonal and octagonal bowls and bottles, lobed and spiral lines can all be drawn upon in endless variety. An advantage of building is that large pieces can be made with even less trouble than small ones. With the wheel it is different. Here the difficulty increases greatly with every advance in size. The builder or coiler is limited only by the weight of the piece and the size of the kiln.

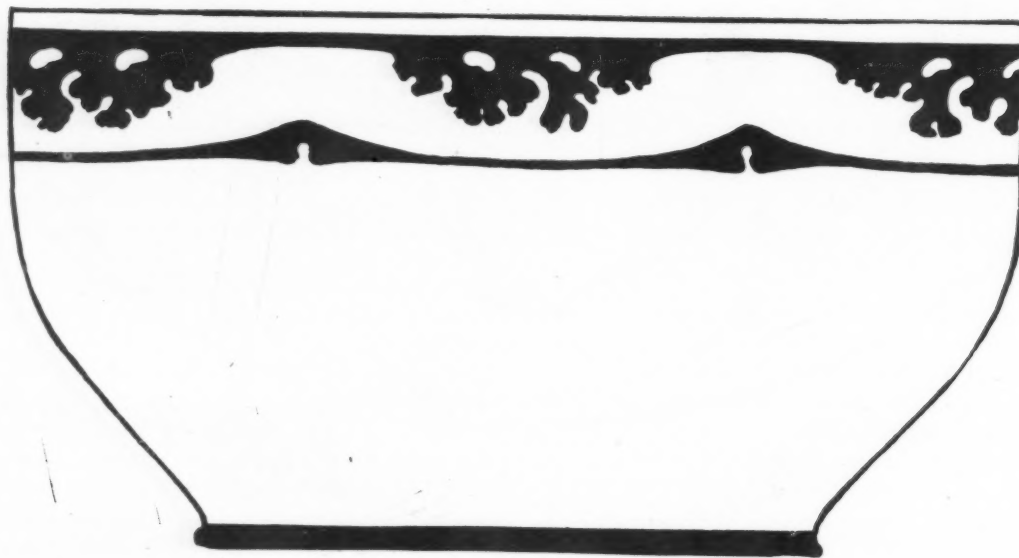
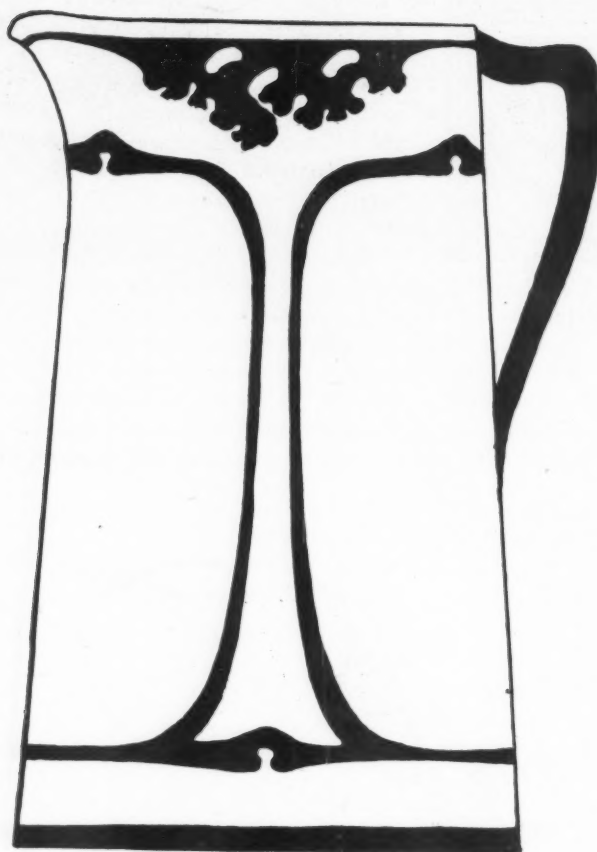
A fruitful source of enjoyment is the building of flower

[CONTINUED ON PAGE 16]



TREATMENT

Green would be the most appropriate color scheme for the seaweed design. Use either lustre or paint in motive, and outline in a warm black, or with gold. Paint in the background softly with delicate tints and draw together with a pad. Put a band of color inside top of cup, bowl and jug.



IRISH MOSS (SEA WEED)—FIRST PRIZE IN DESIGN COMPETITION—EMILY F. PEACOCK



IRISH MOSS (SEA WEED)—FIRST PRIZE IN DESIGN COMPETITION—EMILY F. PEACOCK

pots. Too often our growing plants are set in a crude red pot or if this must be concealed it is set within a colored and gilt jardiniere, which in most instances, is the embodiment of all that is horrible. Flower pots are easily made. The common brick clays that abound on every hand are well adapted for the purpose and a very low heat is all that is necessary, for they are all the better if porous. Then the table, the porch and even the lawn may be equipped with a series of personal ideals, each one imperishable and an ever living pleasure.

At this point a warning note must be sounded. Most persons who have made anything with their own hands are inordinately vain of the fact and of the object. "'Tis a poor thing but 'tis mine own" is the thought and sometimes the word, especially the latter half. For anyone to acquire a reputation for the production of high grade works it is necessary to cultivate two things—the ability to distinguish the good from the bad and the courage to destroy that which does not satisfy. These are both rare and the possession of them has contributed in no small degree towards the production of the finest works of industrial art in the world.

It is perfectly natural that one should regard with parental affection a piece of pottery upon which thought and care have been lavished, but the attempt must be made to see it with the eyes of others. Separated from one's own personality there will often appear some fault or deficiency. Suppose such a piece were made by another, perhaps by a rival and competitor—the one who does such crude work, you know—What would be our opinion of it? Because, so surely as that example of our skill goes out to the world, it will be met by hostile criticism. To disarm this criticism every worker should be his own critic and should look at his work with disinterested eyes. To take it in detail, What of the style? Has it any? Can it be connected with any known period or school? Or is it simply a nameless shape? Does it fairly represent its style? Is it homogeneous? Not an Indian body with an Italian foot or a Greek handle on a British shape. How is it made? Does it bear evidence of careful thought and conscientious handling, or can it be said that it is slovenly or slipshod in execution?

If such questions as these can be answered with satisfaction, it may be safe to send forth the much tried work to the judgment of a censorious world, but if there be dissatisfaction, it is sure that this will be more deeply felt outside.

But what about destroying that which does not perfectly please—it is good for something, can it not be kept just for this purpose or that? Keeping inferior things is like the morphia habit, it grows. If these unsatisfactory examples are allowed to lie around they will speedily deteriorate the standard of excellence. But the trouble should be detected before burning and then the clay can be saved and used over. The unflinching destruction of a piece or two is a great educator. One can cultivate the faculty, and courage will increase. The result of this will always be satisfaction. The work can be sent out with conscious calm, knowing that it is good. It may meet with objection and even condemnation at the hands of a careless community, but so much the worse for the community.

TREATMENT FOR JONQUIL STUDY

Mariam L. Candler

AFTER carefully sketching in the design, model the flowers for the first firing with a light wash of Albert's Yellow for the outer petals, reserving the high lights.

In the center of the flowers use Orange Red and Yellow

Brown for the darkest parts. Wash in the shadow leaves and blossoms in Copenhagen Blue, adding a little pink for warmth. Keep the leaves in the blue green tones, using Turquoise Green, Yellow Green, Yellow Brown and Shading Green.

The background should be light at the top, gradually darkening to the base or bottom of the vase, using Ivory Yellow, blending into Lavender Glaze and Copenhagen Blue near the blossoms, then Yellow Brown, Violet of Iron, Chocolate Brown and Shading Brown. All harmoniously blended makes a very rich and effective background; for second firing use same colors, strengthening where necessary. When nearly dry use the powder color over the background. Repeated firings give depth of coloring.

NATIONAL LEAGUE

THE two events of importance to the League and its friends, during the month of May, are the coming exhibition and the annual meeting. The following is a copy of the notices sent out.

EXHIBITION.

The coming exhibition of the National League of Mineral Painters, based on the course of study prepared by Miss Perry, Chairman of the Educational Committee, will be held at the International Gallery, 1 E. 40th St., New York, from May 4th to 9th inclusive.

All china must be received not later than May 2nd, sent addressed National League of Mineral Painters, care Taft & Belknap, 1 E. 40th St., New York.

The League will pay express charges on articles sent, and will prepay charges in returning them.

The President of each club is requested to see that each exhibitor is advised of these dates and the address; also to see that each piece bears the name, address and club on the under side.

It is especially urged that no piece shall be sent which does not fulfill the terms of the requirements, as they cannot be admitted. Presidents will please emphasize this fact.

IDA A. JOHNSON, Pres. N. L. M. P.

MYRA BOYD, Cor. Secy.

It should also be stated that pieces complying with the conditions, but not in competition, may be so entered.

The annual meeting of the N. L. M. P. will take place on Thursday, May 7, 1903, at 10 a. m., at the International Gallery, No. 1 E. 40th St., New York.

There will be an election of six members of the Advisory Board. Each club will be represented by a delegate and alternate for each twenty-five members and fraction thereof.

With the opening of the new exhibition and its start upon its journey, the League is confronted with the problems of last year, but with experience back of it, it is hoped that the old mistakes at least will be avoided. The committee consists of Mrs. Evannah Price, Mrs. W. P. Hibler, Mrs. L. Vance Phillips. This committee has prepared an itinerary with dates taking in all the clubs of the League, which will bring the exhibit back to the members in time for the Christmas exhibitions, instead of keeping it ten months on the road as was the case with the last.

An effort is being made to have the next year's course of study announced at the annual meeting, as several clubs wish to incorporate it in their work, and it may also be an advantage to have a longer time to prepare for the next exhibition, which in all probability will be at the St. Louis Exposition.

IDA L. JOHNSON, President.

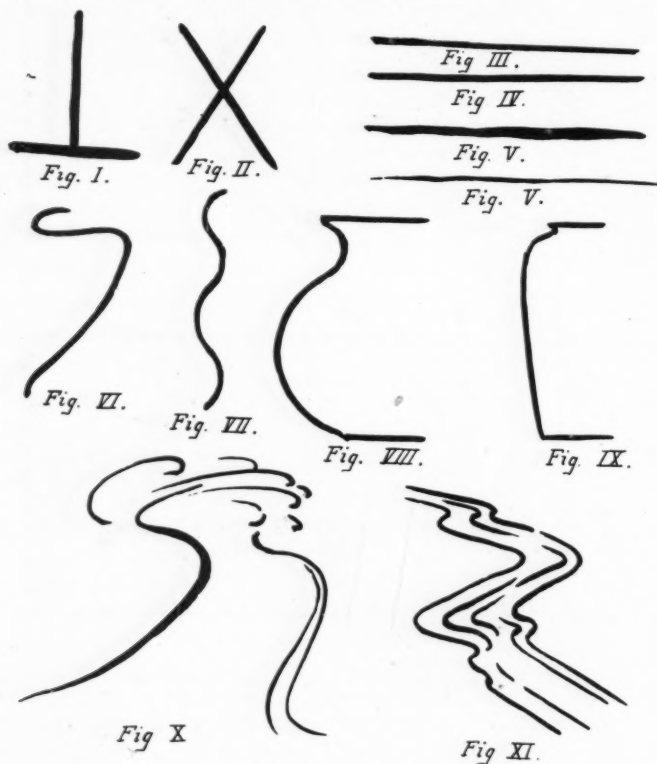


JONQUILS—MARIAM L. CANDLER

PRINCIPLES OF DESIGN

Hugo Froehlich

MOST hopeful sign of the times is the desire on all sides for a better understanding of the relation of design to the object of which it is a part. I do not like the expression "decorating an object" because that implies something added, an after thought. An ornament ought to be so intimately a part of the object that the two cannot be thought of separately. In planning his work, the designer ought to consider the use of the object, the limitations of the material, the structural element. This last condition is often violated, viz: the design does not enhance the structural element, but often assumes a movement entirely unrelated to it. Simplicity is another requirement difficult to attain. The desire to over-ornament is responsible for more than half of mediocre work. As soon as an empty space on an object offers itself the worker feels the impulse to rush in and cover it with some motive for fear that the object will not seem decorated; instead of pausing and considering, whether the space left untouched or, at the most, filled in with a flat tone of refined color, would not keep simplicity and dignity. These are some of the conditions that govern good design and certainly apply to the treatment of pottery and porcelain.



The Ceramic art is one of the most delightful of professions. It is the ceramist's mission to materially influence the masses. He becomes an instructor through his work, and if he does meritorious work it will be recognized by people of culture. They in turn extend this recognition to their circle of influence, until gradually a market for fine things will be established. Manufacturers will pay no attention to this until the public demand good work, when they, the manufacturers, will be forced by a spirit of commercialism to give it

heed. And why may not good designs be multiplied by machinery instead of the commonplace ones? It does not cost any more. What we need is to create a demand by the masses for a better article, and it devolves on the artist and craftsman to educate their taste. In this as you will readily see the ceramist has an important share.



Fig. XII



Fig. XIII.

A more beautiful and useful medium than pottery and china hardly exists. It is almost as much a daily companion as the garments we wear, and for this very reason ought to be beautiful and worthy the artist's consideration.

We are immensely influenced by our surroundings and find reflected in our work the commercialism about us. To counteract this influence we need to carefully study that which we know to be good art, and to analyze the principles governing the same.

It is with these principles that I shall deal in these papers and hope by a consecutive series of problems to give the reader a better understanding of what constitutes good design. They are purely exercises to impress on the mind certain principles, so that we can proceed by a method of reasoning in our work and not depend entirely on our emotions.



Fig. XIV. Faulty

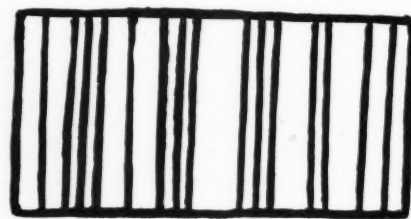


Fig. XV Faulty

I shall deal in the first exercises with the language of line and relation of areas. Every design is an arrangement of shapes whose edges come under the consideration of line movement. Sometimes the line is frankly expressed as in the

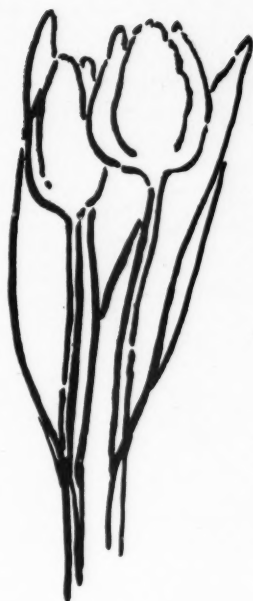


Fig. XVI.

Japanese prints and often it is the movement produced by the meeting of shapes. In either case this boundary is considered a line. The possibilities of this line language are unlimited. To cite a few examples: the meeting of a horizontal by a vertical line (fig. I) gives dignity and repose, while the meeting of two diagonals (fig. II) is that of action. The line drawn with a rule (fig. III) is tight, lifeless and mechanical, while the line drawn free hand, (fig. IV) if the mind controls the medium, shows directness and power, but if the mind does not control the hand, it discloses weakness or rudeness (fig. V). If we go from straight to curved lines the possibilities of expression increase immeasurably, as there is greater opportunity for individuality. The curved line may have fire and vitality like the crack of the whip (fig. VI) or it may be tame and lazy like the line that has nearly the same curvature at every point (fig. VII). As the circle and square are universal types devoid of variation except in size, a line like part of a circle does not admit of that freedom and personality. Hence a vase whose contour is nearly like segments of a circle, (fig. VIII) is not so interesting as one in which there are long sweeping lines and short snappy curves (fig. IX). Then there is the line that seems a fitting force, as in the curves of the breaking surf (fig. X). Again the melodious quality of the conventional line of a brook, (fig. XI) the tenderness and refinement of a line study of a flower (fig. XVI) and with slight variations the firmer quality of leaf and stem. The line that by its variation gives all the qualities of a tree, a cloud, a house, a human figure (fig. XXII).

Many other examples might be added, but for our purpose it is advisable to begin with the simplest term, that of the straight line, and work by easy stages to advanced problems requiring much more power. The straight line is within the reach of all, even those who have not studied, while the line that is to express a flower, figure or landscape presupposes some knowledge of these forms. As all designs consist of some given bounded shape broken up into other shapes, we may consider that of a square or rectangle and break it up by means of straight lines into areas of unequal size, but well related. Usually symmetry, balance and repetition are considered in a design; but that kind of beauty that is produced by a fine adjustment of unequal areas, is seldom thought of

as a principle. And yet this is one of the most important. It is prominent in every well composed painting. It is true of a building in which the structural lines, the broad wall spaces, the doors, windows and decorations are thought of as so many parts having a direct influence on each other by their size and shape.

Suppose we give this principle our first consideration. Suppose we draw a rectangle five inches one way (the other dimensions to be left to the student and lay across it several stalks of grass, as in fig. XIII.) These stalks will break up the rectangle into lines and areas having a vertical movement, and can be adjusted so as to produce a bit of beauty. To copy one of these arrangements requires some knowledge of drawing. If, however, the composition is reduced to the simplest terms possible, viz.: straight lines (fig. XII), we would still have the same principle involved and produce a similar kind of beauty. The point I wish to make is, that any one can draw straight lines and try to produce beauty, thereby exercising the mind and judgment in the direction of art expression. Just as the flower composition is more difficult than



Fig. XVII



Fig. XVIII Faulty



Fig. XIX Faulty

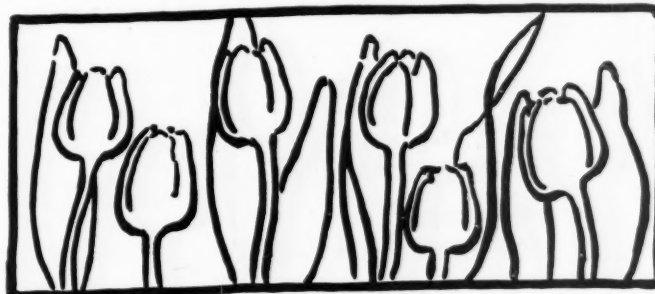


Fig. XX Faulty



Fig. XXI Faulty

the straight line, so the landscape is more difficult than the flower, and the figure more difficult than the landscape. However, the principle involved (that kind of beauty produced by well related unequal shapes) is identical in all of these. It is for that reason that I begin with No. XII. The exercises can commence with fig. XIII just as well as fig. XII, but a rational mode of procedure would be to start with No. XII.

I. Problem. The rectangle may be any size (4 or 5 in. one side is suggested) and placed horizontally or vertically; across this draw straight horizontal or vertical lines trying to relate lines and spaces as in fig. XII, broad grey pencil lines, free hand, as a ruled line is tight, mechanical and has absolutely no personal quality. A vigorous pulsating line marks control of the hand and material. Make six different arrangements and mark the best No. 1, next best No. 2, etc. This develops invention and judgment. Every solution ought to have large and small areas well related. Too many large areas produce monotony as in fig. XIV, too many small ones, give unrest and a crowded effect as in fig. XV. This latter fault is especially to be guarded against as it corresponds with over decoration, noisy treatment and the use of too much detail. It is the opposite of simplicity.

II. Problem. Compose tulip motive in horizontal or vertical rectangle (about 5 or 6 in. one side) use pencil and any white paper such as German drawing paper. Several flowers may be employed, however the student is cautioned against the use of many in so small a space, as it is apt to result in confusion. Only the decorative lines of the flower are to be considered, hence avoid shading. Allow the rectangle to cut frankly across the flowers, leaves and stems. This would be true if we placed several tulip stalks on a rectangle drawn on paper and then copy only those parts that are enclosed by the rectangle. Fig. XVIII is faulty, because it is not a composition. The flower forms and the background are not well related. It is merely a flower placed in the middle of a rectangle.



Fig. XXII



Fig. XXIII

Fig. XIX is faulty because the movement from one corner to the opposite corner calls undue attention to the corner, and divides the rectangle into prominent triangles. Fig. XX is faulty because over crowded, and background shapes are not well considered. In fig. XXI the X movement being unduly prominent produces a clash between the lines. Fig. XVII is a correct solution, because the terms used, namely: flower, stem, leaf and background shape are given equal consideration. The background forms receive special attention. They are shapes in the same sense that the flowers are shapes; both are parts of the design, hence both will affect each other by their size and form. Too often this is forgotten and the design is placed on the background, but does not become a

part of it. Make six different arrangements in six rectangles and mark the best No. 1, next best No. 2, etc.



Fig. XXIV Faulty



Fig. XXV Faulty



Fig. XXVI Faulty

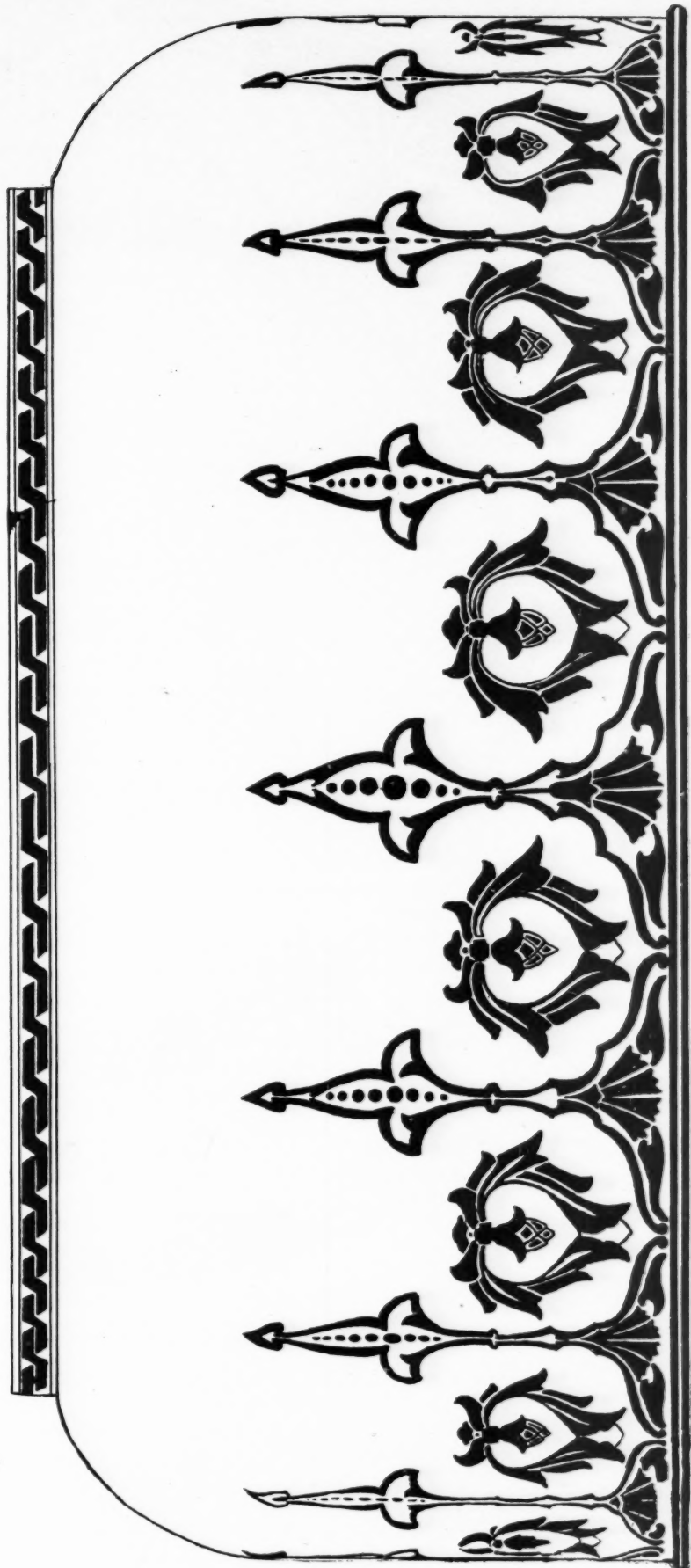
III. Problem. Same as Prob. II. Make six arrangements of landscapes in rectangles, in pencil, and mark best No. 1, next best No. 2, etc. In this problem use as many trees as you like, keeping simplicity in mind and remembering that every shape in the composition must be carefully studied as to size and contour. Nos. XXII and XXIII are correct solutions. Fig. XXIV, areas are too large and outweigh smaller ones. Fig. XXVI, the great number of small areas produce confusion, and the repetition of the same width in the trees and spaces between the trees, makes it commonplace. Fig. XXV, the road is too prominent and its direct movement to the corner places the interest there and tends to lead the eye out of the picture.

By thus doing these exercises, the creative faculty, the most precious gift to man, is developed and strengthened, and as this faculty is exercised by dealing with principles that underlie all art, we acquire a power and insight that will finally give us the key to all beauty.



THE CLASS ROOM

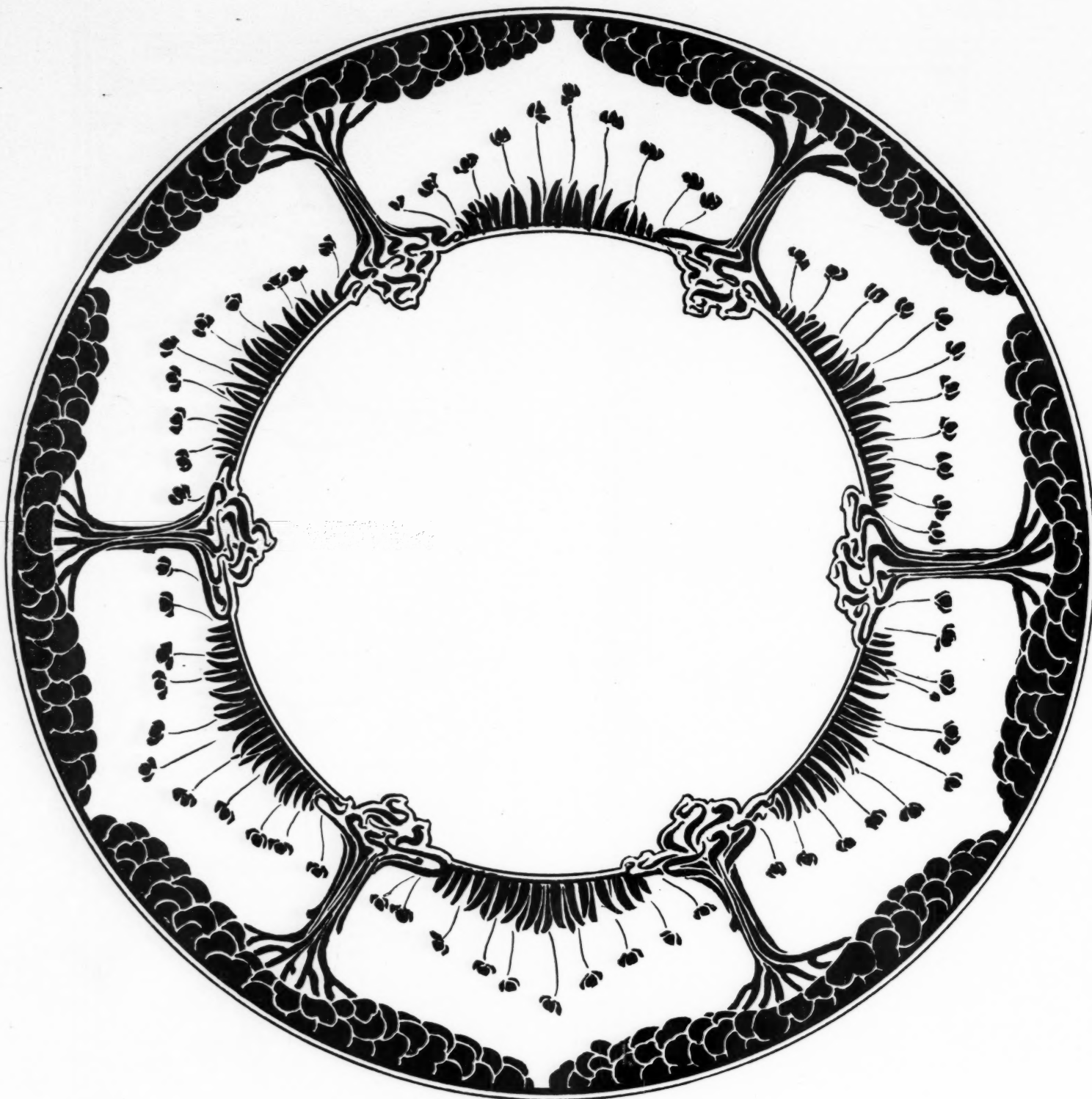
ALL subscribers wishing to follow the course of lessons on design by Mr. Froelich, may submit their best three solutions of each problem, to this department, signed by initials only. They will be criticized in the magazine so as to afford the mutual help of a class room criticism. This is an opportunity for study which should prove of great value to all serious students who have not the advantage of being near an art center. The work of one lesson will be criticised in the following number of KERAMIC STUDIO.



PERSIAN DESIGN FOR BOWL—RUSSELL GOODWIN



THE ground of this design is a dull blue made by adding black to deep blue green and tinting to a medium depth. The ground of the border design both at top and base is a dull pink made by tinting with Carnation I or Pompadour with a touch of black. The narrow edge above and below both borders is in pale moss green. The scroll in design at base is same as body of bowl. Flower ornament in border is Pompadour or Carnation I medium dark. The leaves, calyx and dots below, also edge of bowl, are in body color with a touch of Dark Green 7. The flower medallion is same as flower in border, the center top petal being yellow and center yellow with green calyx, gold outlines and gold design inside.



DESIGN FOR PLATE—FREDERICK H. RHEAD

UNDERGLAZE COLORS.—In drawing the design on the plate, it is only necessary to outline the shapes of the trees and the hexagon shape that is formed by the flowers. In painting the plate, a number 5 camel hair brush will produce the most satisfactory results. The color is to be well ground, to enable it to flow freely from the brush, as the design is intended to be drawn directly with the point of the brush and not to be "painted" or scratched on. The leaves

of the trees in a cold green, 5 parts French Green and 1 part Crimson, trunks of trees and stems of flowers Chocolate Brown, grass Olive Green, flowers Orange, lines at edges of plate Olive Green. A charming effect will be obtained when painting the leaves of the trees, if each mass of color is drawn towards the center in the direction of the trunk so the heaviest part of the work will show up the mass of color in front. This irregularity of color will prevent monotony.

THE GUILD OF ARTS AND CRAFTS OF NEW YORK



It was a most interesting exhibition which was held at the Guild House, 109 East 23d street, by the Guild of Arts and Crafts of New York. Mr. F. L. Thompson, of New York, showed some extremely handsome silver and gold mountings for bags, bonbon boxes, purses. The workmanship was very clever, both in the repoussé and in the flat, and also in the setting of stones. The designs were good.

Mrs. Frochlich of Pratt Institute, exhibited a few charming silver buckles, both plain and enameled and a copper oxide bowl showing broad treatment and exquisite workmanship. There was a silver chain made by her with dainty silver links enameled with dark red and a pierced repoussé silver buckle with green enamel that made one long to be the possessor.

Miss Peacock showed some clever articles, a small copper pot, with a simple design in the Greek key, and an exquisite tea strainer that was fine in form and cleverly finished; also a low silver dish and a charming belt buckle in copper with the design in dark blue enamel and several small pieces, all showing Miss Peacock's strong but simple designs.

Miss Haydock of Philadelphia, exhibited some interesting work in the form of chains, buckles and fobs and bowls, principally of copper oxide, making green tones in the design.

Christina Reade exhibited several articles in the copper oxide with and without enamel. There were several fobs and malachite buttons set in bronze, and a fob of bronze with black opal matrix set in, making a charming harmony in browns, reds and greens. Her designs seemed quite individual, as was the case of all.

Dr. Busck is the instructor in metals at the Guild House, and many small objects in metal were from the Busck studios showing nice forms and workmanship. Dr. Busck exhibited a copper covered casserole with design of three dolphins in relief, and from his studio was a copper sconce and perforated brass lamp shades.

Mrs. Charlotte Howell Busck had some very fine wrought leather in different objects, the most important of which were a large chair, stool and unmounted design in calf. The chair was mounted in plain dark oak and copper nails, lines were straight and simple.

Miss Amy Mali Hicks, who has the department of design at the Guild House, showed a very handsome lacquered screen of carved leather with the iris design, Dutch metal laid on the leather, then painted and lacquered, giving the effect of the Chinese gilt papers. This lacquer will never tarnish. Miss Hicks' designs were seen all through the room, both of her own work and that of her pupils and followers, in leather and rug weaving.

Miss Holden exhibited a well designed and executed pierced lamp shade in brass, which covered a large low lamp made of pottery with an unfired decoration of red and black, rather Indian in character.

In the textiles, there were interesting designs in staining, batiks or dyeing by reserve, the original goods being kept away from the dye by different processes, either by twisting or tying or other means. The effect is most artistic and like many of the old oriental methods.

Amalie Busck Deady of New York, exhibited beautiful weavings in the forms of rugs and hammocks. There were

two pale yellow cotton rugs, with weavings of deeper yellow and neutral green that were very artistic and very reasonable in price, as were her green rugs of the same style.

Miss Marie Little, another clever weaver, who makes her own dyes, showed a large dull green rug, woven of corduroy, which was soft and delightful both to eye and touch. This had suggestions of design in the border of dull yellow and lighter green, making the whole very pleasant.

The School of Industrial Arts of Trenton, a free school, exhibited rugs designed by Miss Hicks which were well carried out in rather thick weaving of dull reds, browns and green. Miss Hicks makes her own dyes also and showed attractive weavings in the blues, greens and white.

Mrs. G. S. Ruggles, from the Mothers' and Daughters' Industry of New Hampshire, showed some charming rugs of plain weave; one in white with simple blue in spots, was very good indeed, so were those in the yellow tones.

In the basketry department the coil basket predominated, taking the form of the coil pottery.

Perhaps the choicest basket in the large collection was a tiny one exhibited by Miss Mary White, instructor of basketry at the Guild, the design of fish, made with raffia over rattan, Indian stitch, and the color scheme being silver white for the fish and grey green for the body of the basket.

Mrs. F. G. Loyd had several daintily formed baskets with black and red woven in, using the raffia over rattan and the Indian stitch, which gives a very fine weave, like the Alaska baskets.

Some corn, grass and husk coiled baskets were shown by Miss Sarah Frances of Plainfield, N. J. There were more baskets of this character than of any other.

There were many specimens of pottery, but only two or three pieces from each potter. Taft & Belknap were kind enough to loan pieces from Miss McLaughlin, Mr. Robertson (Dedham pottery) and Mr. Hastings, and also pieces from the Merrimac pottery and a few bits of Moravian pottery, with examples of Mr. Van Briggles' work. The latter's exhibit did not do him justice, as his work is individual and unique usually, and there was nothing extraordinary about the few pieces shown, they were rather good in form and were of the dull green enamel.

Mr. Volkmar showed a departure in his work, there being new forms partially made on the wheel and then finished by modeling in relief, dull green enamels and specimens of dull red or pink enamel glazes.

Miss Tourtelotte had two or three delightful little pieces of Trenton pottery with her incised designs and the dull glaze of green and brown intermingled, and a stein in blue and white.

Miss McLaughlin so far leads, her examples of hard fire porcelains being very choice and entirely different from anything shown.

The Kahler pottery from Denmark, was characteristic, seeming to speak of that far away country both in design and form. The glazes were ordinary, but the forms were simple and strong.

There were a few pieces of the Grueby in their usual dull green glaze and leaf like forms of modelling.

The Newcomb pottery was simple and good in tones of grey blues.

Mrs. Leonard and Miss Peacock, both pupils of Volkmar, exhibited a few pieces modeled by hand and some turned on the wheel.

There were exhibitors this year of overglaze decoration

on porcelain and only the design and technique were taken into consideration. This department was an innovation and from results we judge the Guild to be satisfied. Those exhibiting were Mrs. Mary Alley Neal, a few pieces in dull lustre; Miss M. Mason, a vase, bowl and plate, described in March number of KERAMIC STUDIO; Miss Catherine Sinclair, plates with simple designs in delft blue; Miss Peacock, cups and saucers and plates in simple designs of dark blue; Mrs. Leonard, plates and bowls, designs given in KERAMIC STUDIO.

The exhibition of bookbinding was an unusually fine one and was confined entirely to the Cobden-Sanderson school. The principal feature was "The Ideal Book," written by Mr. Cobden-Sanderson, printed at his press, bound in his bindery and decorated with his own design. This book was in the centre of one of the cases and was surrounded by books bound by Mr. Sanderson's pupils who have studied at least a year with him in the Dove's Bindery in London. All the pupils except one who have completed their course with him were represented. His American pupils showed beautiful bindings decorated with blind and gold tooling. All the books were distinguished by their simplicity, though one of Miss Preston's had a doublure elaborately gold tooled.

ROSE STUDY—(Supplement)

F. B. Aulich

FOR the study of La France Roses published with this number, use Aulich's Rose with some Turquoise Blue for the more distant petals and Albert's Yellow for the reflected lights. For the darker rose on the left hand Aulich's American Beauty Color.

Then take Blue Green for the right side of the background, mixing in Dark Blue, Olive Green and Black Green for the left corner, then let it fade off into Albert's Yellow and Yellow Brown in the foreground. The leaves are partly painted with Yellow Green, Blue Green, Olive Green and Yellow Brown, the stems with Crimson Purple.

Use the Rose very thin and delicate as it is a very strong color and needs a strong fire. If fired too lightly it will have a yellowish or bluish tint. The first fire should always be the hardest so as to have a good foundation.

For the second painting use a large brush and go over the whole surface with broad washes, using the same colors as before and blend all together with a pad, then take a pointed shader No. 5, dip lightly in turpentine or a little medium and wipe out the lights.

Take a No. 7 square shader and put in the depth with Rose for the roses, and a little American Beauty and Pompadour for the centers. Use some Grey for white roses for the turned over petals, and Yellow Brown for the reflected lights where the Yellow was used in the first painting. Shade the leaves with a mixture of Yellow Green and Yellow Brown in the foreground. With a so-called stemmer or long thin brush, shade the stems with Pompadour.

When almost dry put some powder colors on a palette, and with a little cotton blotter rub them lightly over all the parts you wish to soften or darken. If you want a special high glaze rub in some soft Flux over the entire surface before firing.

TREATMENT IN WATER COLORS

Rhoda Holmes Nicholls

The thin Whatman's paper is on the whole the most desirable for this particular kind of water color work; if placed on a sheet of wet blotting paper, it remains wet longer and

the quality is generally fuller than when painted on dry paper. The whole composition should be lightly drawn on with Rose Madder or Cobalt Blue, the local color of pink washed over the roses, while still wet the rich dark background floated in, bringing the wash down to the warm colors in the foreground. When the paper is covered, return to the roses, washing out the principal lights and as the color dries wash in the full darks of the center. The colors to use are Rose Madder warmed with Vermilion, and the shadows of the same colors greyed with Hooker's Green No. 2. The front rose must be more strongly painted than the other two, that is, the lights will be lighter, the darks less dark and the color less brilliant. The deepest darks are painted with Aligarin Crimson. The latter color is largely used in the deepest red rose. For the leaves in the foreground use Hooker's Green No. 2, burnt Sienna, raw Sienna, outline with some warm color like Aligarin Crimson and burnt Sienna. The colors in the background are Hooker's Green No. 2, with Brown Madder and Indigo, lift out some lights. This detail in the shadow gives transparency. The outlines of the roses are important. The drawing should not be slighted. It is the light masses of the roses which first catch our eye, and the form must be characteristic. The form of the leaves should be also well studied as well as the delicate stems.

DECORATIVE PANEL BY FREDERICK H. RHEAD

TREATMENT IN ENAMEL COLORS

Frederick H. Rhead

LET the work be as direct as possible, sketch the principal masses and draw the detail in color with the brush. The background to be a pale yellow green. The roses in the trees, and the skirt of the dress to be painted in a rich maroon. Paint the leaves round the roses, the dark stripes on the bodice and both the long and short grass, in a strong warm green. For the sleeves and the horizontal stripe on the bodice use a rich Old Gold or Orange. The poppies in the hair may also be painted in the same color. Limbs of trees in Van Dyke Brown. Stones and pebbles in three shades of Sage Green, almost approaching browns. Ribbons and collar in Turquoise. Perpendicular lines in center of bodice and dark masses in center of circles on skirt in Cobalt Blue. Leave lace and bands white and trace in brown. Scroll in ivory.

This design is very suitable for sgraffito or pyrography.

PYROGRAPHY TREATMENT

Katherin Livermore

After outlining the figure, work out the background before any attempt is made at the figure, otherwise you will lose the values; be very careful to leave the outlines around the flowers clear and white, otherwise the drawing will be entirely lost; make them a flat brown tone, all the same, like a flat sepia wash. Keep the band back of the figure very light and delicate; as you work toward the foreground make the burning stronger and more decided. Work the figure out as indicated, keeping the gown very dark with the figures in same outline; make the line work in the bodice very carefully, as indicated.

If color is desired, use it entirely in the figure, leaving the background in the browns. Keep to the greens, blues and yellows, a pleasing effect; make the gown a dull blue with ornament in green and yellow ochre, introducing same colors in the bodice, scroll left in browns; also the face; flowers in hair to be blue and green.



COPYRIGHT, 1903
 KERAMIC STUDIO PUB. CO.
 SYRACUSE, N. Y.

PINK ROSES—F. B. AULICH

PHOTO-CHROMOTYPE ENG. CO., PHILA.



MAY, 1903
 SUPPLEMENT TO
 KERAMIC STUDIO

PITTSBURGH
SCHOOL OF DESIGN
FOR WOMEN



THE CRAFTS

Decorative Panel

FOR
LEATHER, WOOD
OR ENAMEL
BY
FREDERICK
H. RHEAD

THE CRAFTS

WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

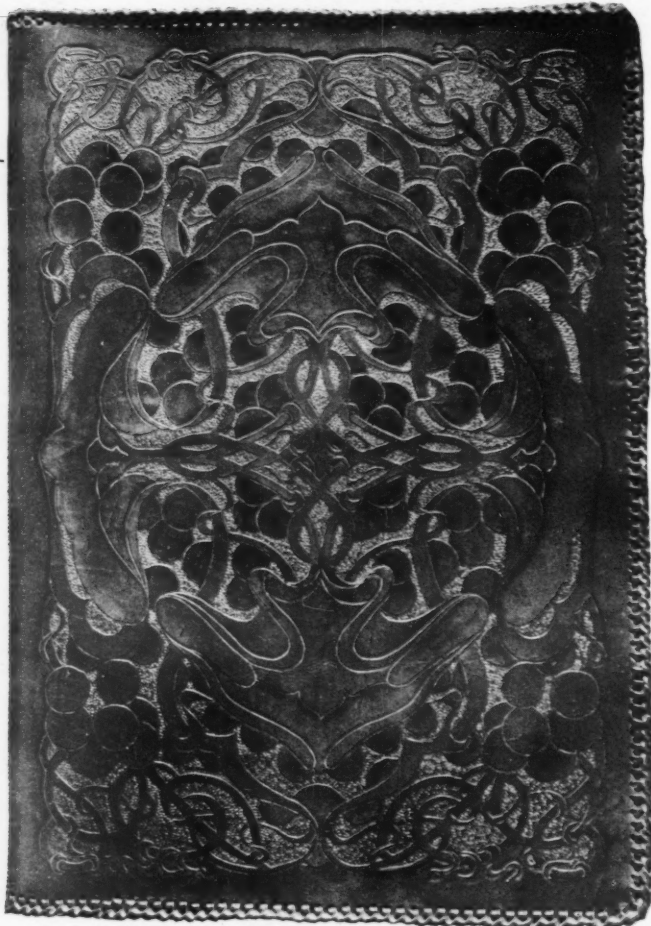
Under the management of Miss Emily Peacock, 163 South Ninth street, Brooklyn, N. Y. All inquiries in regard to the various crafts are to be sent to the above address, but will be answered in the magazine under this head.

WROUGHT LEATHER

Charlotte Howell Busck

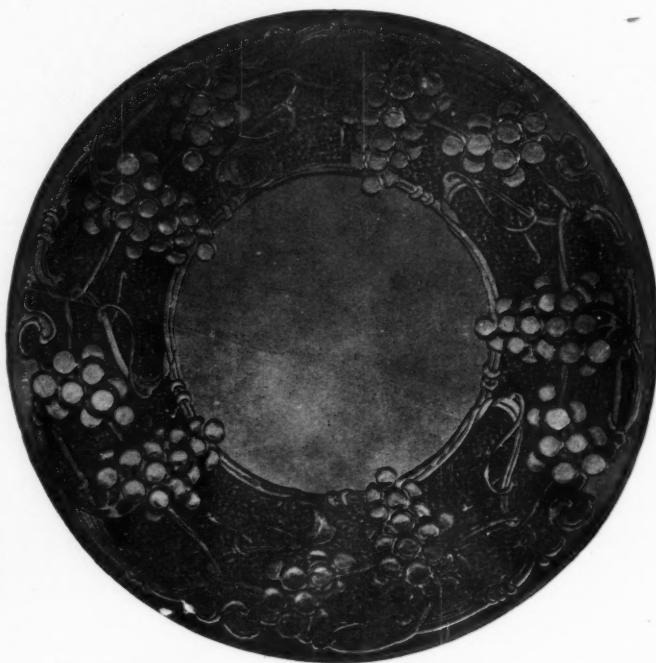


LEATHER being one of those durable materials that the moth and rust corrupt not, it behooves us to pause and reflect before we take even the first step. When the material one is working in is going to outlast one's own generation and be handed down to one's great grandchildren, one naturally hesitates about the sort of thing one is willing to perpetuate. This too, has the other and very attractive side that when one expresses oneself in some lasting medium, one feels the dignity of one's work, and it becomes the greatest pleasure to spend hours of thought and labor over it. First of all I cannot emphasize too strongly the



Portfolio, designed by Charlotte Busck, executed by Amalie Busck Deady.

value of good design, and not good design alone, but design that is fitted to the medium one is working in. For example, a natural arrangement of violets might be very charming in embroidery, but utterly unsuited to leather. Whatever medium the worker uses, he must realize that he is to a certain



Mat, grape motif, designed by Charlotte Busck, executed by Amalie Busck Deady.

extent handicapped by it. And in leather it is only by carefully considering its limitations, and in the adaptation of the design and the intelligent working of it that he can bring out all the possibilities of his material. Having then given much care and thought to one's design the next step is to put it on the leather. In selecting a skin there is always an element of chance, experience seems to count for little, no two skins too alike, and the worker will find that every skin requires a different treatment.



Floor cushion, designed by Charlotte Busck, executed by Amalie Busck Deady.

The wholesale dealers are the most satisfactory to buy from, and calf and cow are the only skins that can be wrought. The design being drawn on manilla paper, the leather cut to the required size is dampened thoroughly, and when the water is quite absorbed the design is placed on top of the leather, the lines gone over with a bone tracer. This leaves a distinct impression on the leather which is now ready for the tooling. The tools used in wrought leather are similar to the reproussé tools, used in beaten metal. Indeed in my own work, I use the latter constantly whenever it is desirable to broaden a line or to get a bolder effect. I should advise the beginner to start with few tools, then as he progresses he will see what is needed to bring out the characteristics of the leather, in the texture of a leaf, the nobleness of a branch, etc., and by having these tools made from his own drawings, he will express himself more fully, and the work will be less stereotyped and mechanical than if he worked with the ready-made ones.

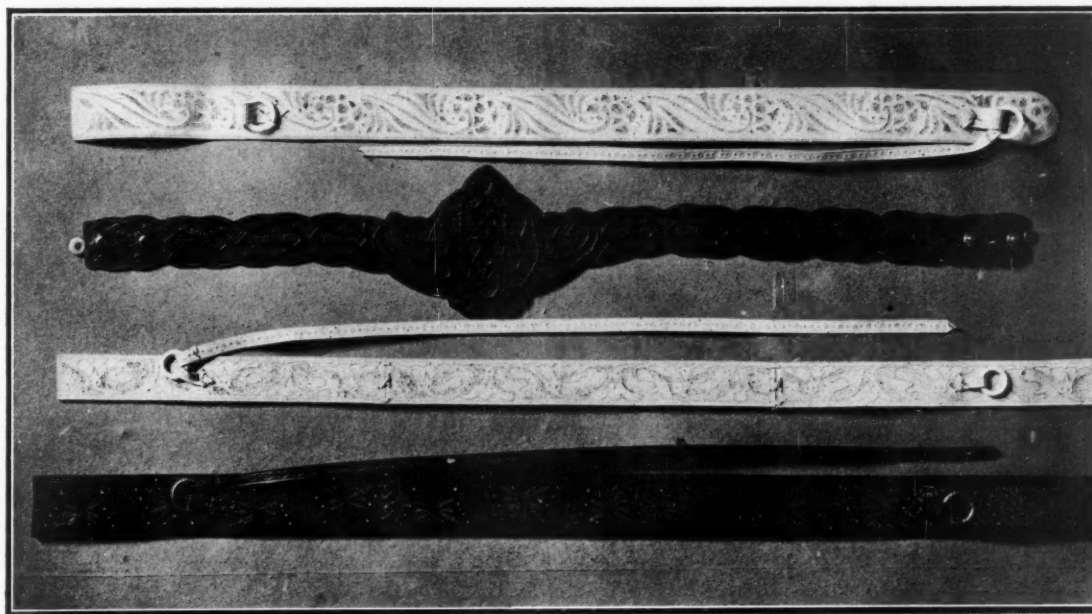
The tools that are absolutely necessary are outliners, small wedge shape, steel tools of different sizes, and two or three back-ground tools, a hammer and a stone to work on, a piece of marble will do, although a lithographer's stone is much better.

Keeping the leather always damp (a sponge and cup of water is convenient for this) one can now begin on the outlining. With the leather flat on the stone, the outline is pounded in with the wedge-shaped tools. The blows of the hammer must be uniform and of equal force, while the outlining tool is drawn along the line toward the worker with a sort of rocking motion. On the character of this outline depends in a great measure the effectiveness of one's work. It should be perfectly even and deep enough to make a very decided depression in the leather. The quality of the leather will first be tested here; unless the skin be a perfect one, Russia calf is very apt to show a light streak where it is tooled. Cow never does this, and owing to the thickness of the hide, can be deeply tooled, and with the background hammered down gives a much greater relief than one can get in calf, although it has not equal beauty of surface. White calf makes a very charming material to work on, but it is hard to



Chair, designed and executed by Charlotte Howell Busck.

find, and one must be wary of the alum tanned skin which curls up and turns yellow as soon as it is touched with water. The sumach tanning is, however, perfectly satisfactory. When the outline is finished, the forms can be slightly modelled by working them up from the back with a steel modelling tool, or one of the outlines can be used for this. Then the work is



Belts, designed by Charlotte Busck, executed by Amalie Busck Deady.

ready for the background; here one's ingenuity comes into play, in the combination of different tools, using the tool close, or dolting it in, letting the background follow around the outline and leaving untooled spaces. These combinations and many others will suggest themselves to the worker as he progresses. In the same way he will see what forms his tools should take to bring out the quality of an acorn cup, or of a pine cone, the curled edge of a leaf, etc. There is no doubt that if color be used with discretion, it brings out the design and adds much to the effectiveness of the work, but above all things let there be no suggestion of *paint*. A method of my own which I have found very satisfactory, is to use oil-color rubbed into the surface of the leather with the finger, allowing it to stay for an hour, then going over it with wax. The wax should not be put direct on the leather, but held between a piece of cotton cloth. It is then rubbed down with a soft cloth until it takes a polish, which brings out the color and also protects the leather.

I should like to repeat what I have just said about painting or in any way covering the surface and concealing the leather. When this is done one might as well have worked on canvas or a piece of wood. It is well to keep in one's mind, first, last and always: *Leather*; and the more one's work brings out the characteristics of the material, the more artistic and beautiful will the finished piece be.

o o o

ARTS AND CRAFTS EXHIBITION AT SYRACUSE

This exhibit, given under the auspices of the United Crafts, Syracuse, N. Y., and held in the fine Craftsman building in Syracuse, was exceedingly interesting. An article on the potteries exhibited will be given in June, owing to lack of space in the May number.

* *

THE YEAR'S COMPETITION

[Continued from Page 2]

THE NATURALISTIC STUDY COMPETITION

"As a whole the work lacks breadth and dignity. Too much attention has been paid to making the details, the little things prominent. We ought to have detail and careful drawing, but it must not be so prominent as to destroy massing.

A second criticism is, that most of the sketches are sweet and pretty. They lack individuality. To explain this is very difficult. The representation of the figure, landscape, or flower is useful, even interesting, but not necessarily art. A photograph of the same will do as much. Scores of artists have treated these subjects; but only those who, by their training or power of insight can feel and express certain truths and beauties, have produced works of merit. It is the painter's point to view. It is his mission to translate invisible terms, truths and beauties hidden from the untrained. There are numberless landscape painters, but only those of strong individuality have produced work that will last. The tender gray of dawn has been attempted by many, but none has given us the kind of beauty of refinement of Corot. His trees are not vigorous and forceful. On the other hand Rousseau's trees contrast sharply with Corot's. He felt the strength, the bigness and solidity in nature. And yet these men worked in Barbizon from the same landscape. Other painters could paint trees but they did not express a certain quality as did Corot, Rousseau, Innes and other painters of note. It is hardly to be expected that we find artists of Corot's quality among our workers, but we must develop what individuality we have. All of us have it. If our work does not compel the attention

of the observer, give him genuine pleasure in viewing it and insist on being remembered afterwards, it is not strong work.

"The third criticism is, that nearly all of the sketches lack composition. The movement of line, the placing of masses, the consideration of parts directly influencing each other, have not been well managed."

HUGO FROELICH.

[We have given both favorable and adverse criticisms of designs for composition as an object lesson to our readers. They will find that the higher one stands in art, the more ready to accept criticism, for the great lesson has been learned that the world's greatest artists are not *always* right and at their best.—Editor.]

* *

ANSWERS TO CORRESPONDENTS

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

All questions to be answered in the Magazine must be received before the 10th day of the month preceding issue.

J. R. H.—If your china is sufficiently fired the glaze should be uniform and fully as bright as the white china. The pinks will be yellowish and the ruby brownish, if under-fired, some times purplish if thin. Probably you did not fire hard enough. If you find that your pink comes out too pale when you use flux with it, you had better use it clear, usually one adds one-fourth flux, probably the trouble is in the firing. Rose or Pink needs a medium hard fire—not too hard or it will be bluish. Be careful always to use perfectly clean brushes and palette knife as this color is easily tainted. We do not know whose make of Pink you use—possibly it is not a good make.

For painting little roses you can make the first wash of Carnation 1 or 2 or Pompadour, according to the tint of pink you wish. For the second painting wash Rose over the Carnation, whatever Rose you are in the habit of using, or Carmine or Pink. The different makes of Rose are generally preferable to Carmine or Pink.

E. M. H.—Lustre colors are put up in vials like the liquid bright gold and are all much the same brown color, some being blackish before firing. There is quite a variety of color effect to be obtained by washing one color over another which has been fired. The colors have a metallic lustre and are used only in conventional decoration, not for painting naturalistically. It is used just as it comes prepared in bottles, thinning with Oil of Lavender if it thickens too much. Ivory glaze and Lavender glaze are used to give a uniform tone by dusting over the entire painting, when finished. They are composed largely of flux and give a higher glaze than the ordinary colors.

MRS. W. F. C.—There is no book of Tojetti Cupids, you will have to pick them up here and there in photographic collections. Try the Soule Photograph Co. of Boston. If your purple has no glaze we should judge it was not fired enough as purple needs the hardest fire of all colors. We should advise washing lightly with flux and firing harder than before.

MRS. B. K. F.—If you cannot get a glaze on your china after firing, four hours, we should judge that you have not sufficient draft, that is if you are sure you have sufficient force of gas. Have a good mason examine your chimney. Sometimes adding a length of pipe on top of the chimney improves the firing if the neighboring houses are higher.

L. E. P.—If your raised paste for gold rubs off in powder, it is under-fired; if it scales off, it must have had too much oil of some kind; it should dry perfectly dull before firing. Do you breathe on your paste before mixing in turpentine or lavender. That gives often enough moisture to correct the oily appearance. If this is not the trouble with your paste, perhaps the addition of a very little flux will help, or fire harder. It is difficult to be sure what the trouble is without seeing the paste mixed and put on. The only thing you can do is to go over the places where the design has chipped out with Dresden aufsetzweis in tubes. After firing this can be gilded the same as raised paste but will burnish with a higher polish.

MRS. A. B. B.—If you are using the fish design conventionally you can use burnish silver on the scales; this can be bought prepared the same as gold or in powder. If you are painting use a thin wash of blue in place of silver.

MRS. C. E. M.—The usual cause of spots on lustre is dust. If exposed even for a short time dust will collect. Always wipe off with an old silk handkerchief just before firing. Moisture sometimes settles on flat pieces if the draft is not good, and causes spots.

G.—Decorative pieces for cabinets and the table should always be treated conventionally, that is they should never be painted naturalistically. Painting is not decoration. Naturalistic painting should be put upon panels or plaques, framed and hung on the wall. Silver lustre is not new, it can be obtained of any dealer in lustres. The little stands under so many pieces in the New York exhibit are of Chinese teak wood. They can be obtained of Vantine, New York, or in San Francisco or any place where Chinese and Japanese things are sold in any quantity. They vary in price according to size and elaborate carving, from fifty cents to five or ten dollars, some times more.

It is difficult to suggest a design for toilet set when the shape is unknown, but it would seem that a conventional adaptation of some flower subject would be most appropriate, in which case you can use any color scheme you wish. The design by Miss Soule in this number would be very effective.